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Whole No. 122

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money

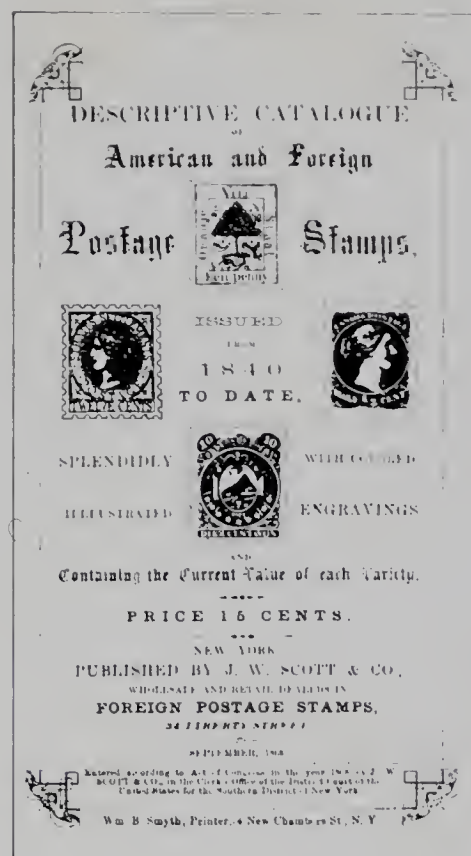


A true philatelic-numismatic combination, as is its
offspring on the COMPEX souvenir card. See Dr.
Glenn Jackson's article on Page 51.

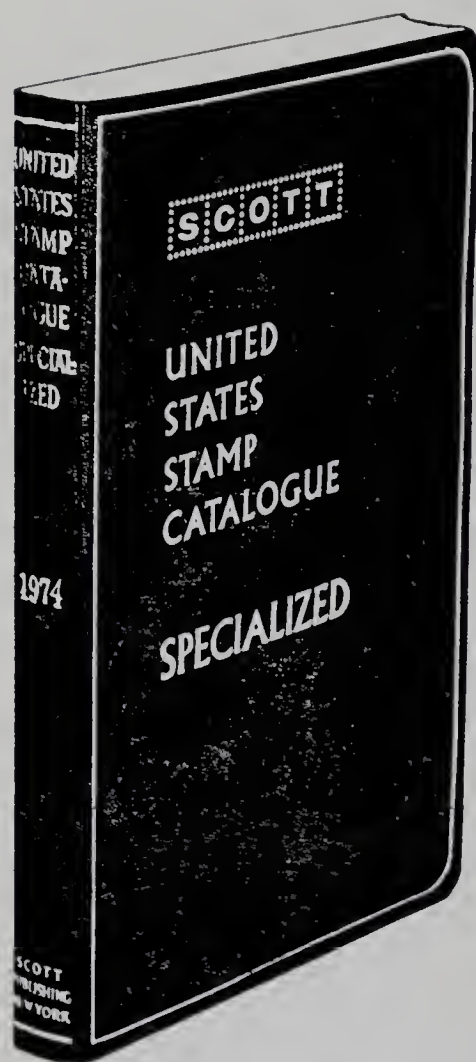
Official Journal of The Essay-Proof Society

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BARBARA R. MUELLER, 225 S. Fischer Ave., Jefferson, Wis. 53549

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at 8 P.M. Visitors are cordially invited to attend these meetings. at which there

A True Philatelic-Numismatic Combination

Derivation of the Engravings on the \$5 Columbian and the COMPEX 73 Souvenir Card

By GLENN E. JACKSON

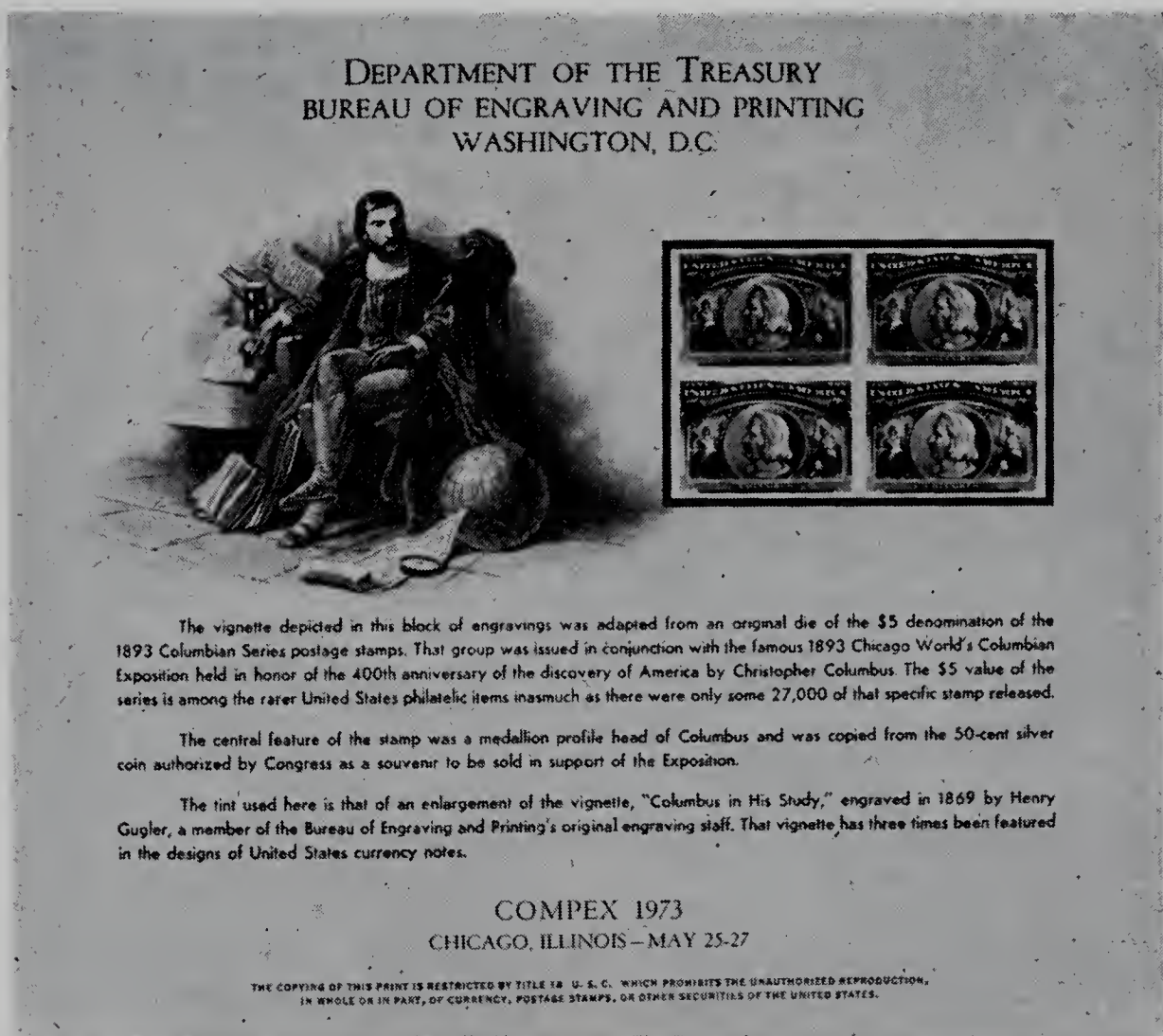


Fig. 1. The COMPEX 73 souvenir card

THE SOUVENIR card issued by the Bureau of Engraving and Printing in compliance to the 1973 COMPEX show in Chicago (Scott No. 29) challenges one to trace the genealogy of its engravings.

First, consider the block of four of the five-dollar Columbian design (actually an adapted proof impression with numerals of value and "POSTAGE FIVE DOLLARS" omitted). It was, of course, prepared by the American Bank Note Co. for the commemoration of the 1893 Chicago World's Columbian Exposition. The head of Columbus was taken from a medal struck in Madrid and was also used for the commemorative half-dollar coin. Engraver of the stamp vignette was Alfred Jones.

Next, consider the two smaller female motifs at either side of the central head. They appear to be adaptations and reproductions of bank note vignettes which appear on Toppan, Carpenter, Casilear & Co. products. The figure at the left (with slight variations) can be seen at the left of the Milledgeville, Georgia \$10 note dated May 1,



Fig. 2. Die proof of the \$5 Columbian design



Fig. 3. Die proof of the female motif adapted for the left side of the \$5 Columbian design



Fig. 4. Die proof of the female motif adapted for the right side of the \$5 Columbian design

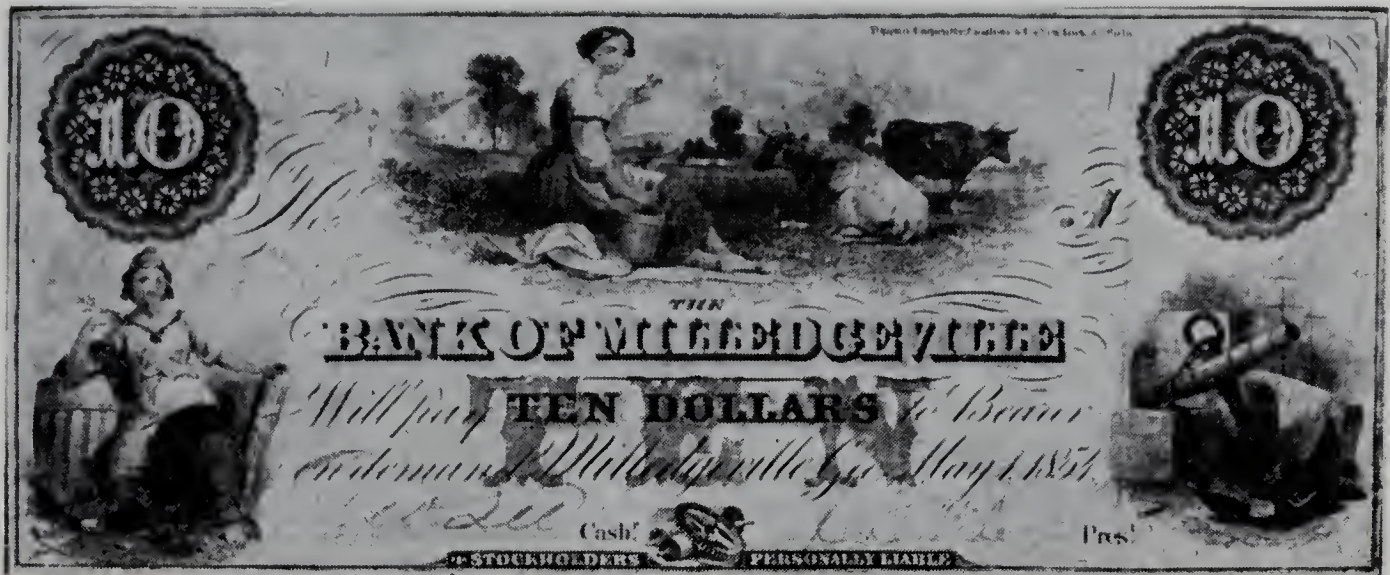


Fig. 5. Obsolete bank note showing use of the left female motif on the \$5 stamp



Fig. 6. Obsolete bank note showing use of the right female motif on the \$5 stamp

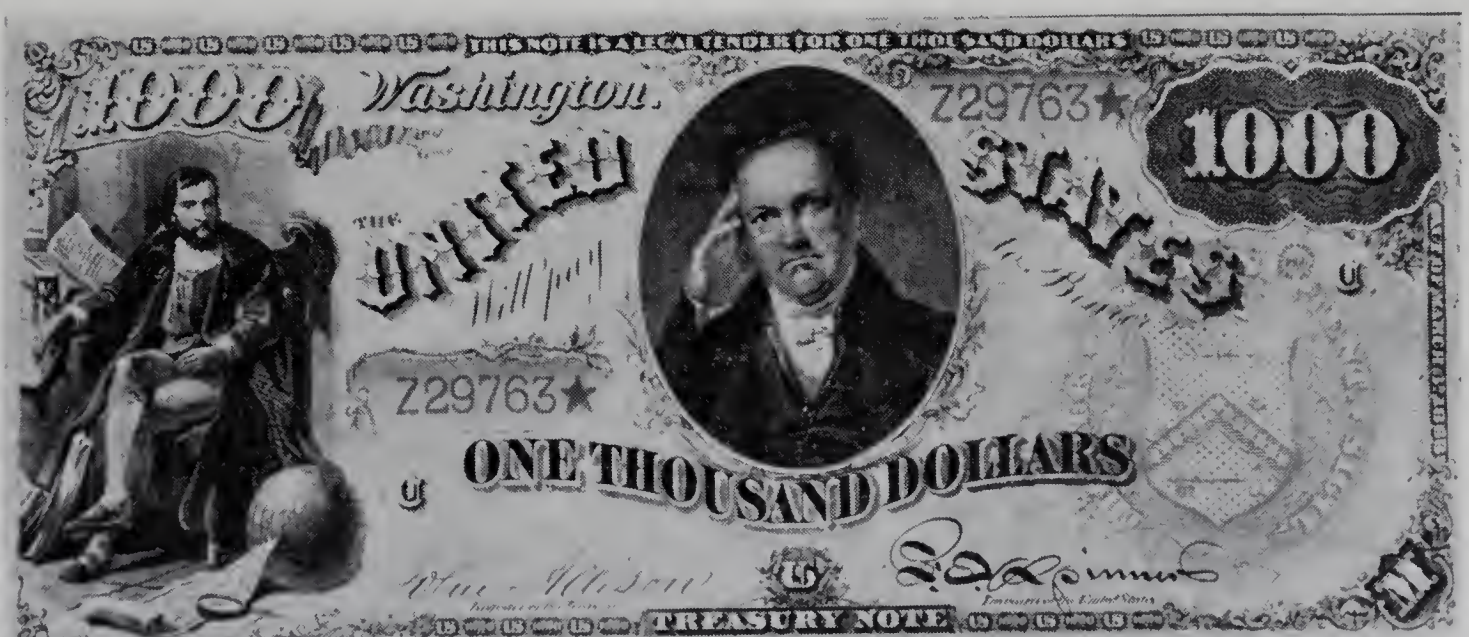


Fig. 8. Legal Tender Note design using the Gugler engraving of "Columbus in His Study"



Fig. 7. Die proof of the Gugler engraving used as a decorative element on the COMPEX card

1854. A liberty pole and cap have been substituted on the stamp for the original fasces. Minor changes in the shield on which the figure reclines were also made.

The figure at the right on the stamp can be seen at the top left of the Ansonia (Connecticut) Bank \$2 note dated July 1, 1862. (It also appears on the \$2 note of the Bank of North America, Seymour, Connecticut dated 1852.) In this instance the figure has gone relatively unchanged except for reduction in size in its transition from bank note to postage stamp.

The second major engraving on the COMPEX sheet is called a tint and is entitled "Columbus in His Study." It is an enlarged version of the original die engraved by one of the Bureau's early staff members, Henry Gugler. It is a faithful copy, original except for the removal of part of the engraved area of the upper left portion, which eliminated the window. (Compare Figure 7 with Figure 8.)

A portion of Constantine Brumidi's mural in the rotunda of the Capitol was the source of design for Gugler's engraving. Brumidi was a man of unusual talent which can be quickly recognized in his paintings on canvas, murals, and sculpture. Born in Italy in 1805, he left his mother country because of the revolution of 1848-49. He first went to South America and finally arrived in Washington, D. C. in 1855. There he immediately found employment in decorating the new Capitol, continuing his work until 1880 when a fall from a scaffold caused his death.

The Brumidi-Gugler "Columbus in His Study" vignette has been utilized three times in currency designs—the \$1,000 Legal Tender Notes series of 1869, 1878, and 1880, an example of which is shown here.

Philatelic Printing Terminology vs. Printers' Terminology

By GEORGE W. BRETT

(Editor's Note: The author of this discussion is especially well known for his work on printing processes used for U. S. stamps. He is the author of the definitive work *The Giori Press*, published by the Bureau Issues Association in 1961 and has written extensively for the journals of the BIA. He has also served as president and chairman of the board of the BIA.)

IN ESSAY-PROOF JOURNAL No. 120 (Fall 1973), p. 187, is a short piece about "Outdated Philatelic Terminology" on which we should like to comment. And to the fair question "Who are we?" we mention that we have been writing about and studying philatelic printing for over 45 years. This can't quite compare with the other lad whose background is stated as being with a firm of security printers of some 200 years—but we're not going to live that long, and neither is he! Nevertheless, he can't help but be a bit partial to the printers' end of things and we are probably partial to the philatelic end, so maybe we can find a common ground.

To begin, words, terms, sentences, etc. are nothing more than means of communication—and if the reader or listener doesn't understand it doesn't matter what you've said or used, you've failed. So the next step in consideration of what our English "cousin" had to say is the recognition that their language, or specific word usage and spelling, is not always the same as ours. We'll never forget receiving some books from an English firm back in the 1920's and trying to read the newspaper pages which had been used for packing. The word "gaol" appeared many times and not until we tried pronouncing it did we realize what it was; then, too, they like to spell "color" as "colour."

But enough, because when it comes to philatelic terminology there is not quite that much provincialism; anyone reading the prestigious *Fundamentals of Philately* by L. N. & M. Williams (English authors) will find that we aren't far apart.

However, any special field tends to have its own language and the thesis considered here is this: Shouldn't the philatelists' printing terms be more comparable to the printers' printing terms than they are? We would say "yes" but with reservations, because a philatelist is dealing with a span of time and not only with what is current.

Relief Printing vs. Letterpress

In the little piece referenced, Christopher Bradshaw brings up several specifics—"letterpress" as against the word "typography," for instance. Here we would agree that letterpress is the currently used term for relief printing, and that the use of typography for such is outdated. But you may have noted that we used still a different term, "relief printing." We feel the latter is more descriptive and accurate, as you can have "letters" in all processes of printing. So in our view the words applied should accurately state the process and not simply be something that happens to be in vogue and which can more easily become outdated. Interestingly enough, when we speak of "typographical errors" we certainly aren't thinking of any one printing process. And we would say that "typography" as used today in the printing trade means the art of expressing ideas in type, and even more generally, as the art of layout or design of a printed piece (or piece to be printed). We would also state that both security printers (!) and the stamp-collecting community have probably been the slowest to cut over in usage from "typography" to "letterpress."

Line Engraving vs. Photoengraving

Now we get a bit rougher, because when Mr. Bradshaw brings up the term "line-engraving" (and the hyphen is his, not ours) we say that he is the one who is out of step in the application that he presents, and which in this country would be called a line cut (after being mounted for use), a zinc etching (copper and magnesium are also used), etc. To be sure, this application of his has been used similarly in this country, too, and some printers may still do so, but we say such usage is not right and ought to stop. On balance, of course, is the fact that it is not a bit unusual for a word or term in the English language to have more than one meaning. Still, we would agree that the two meanings considered here can be confusing.

Reviewing some of the recent literature on printing (from both here and from England), we find that the term "line engraving" is seldom used but when used, it has sometimes been with one meaning and sometimes the other—so there is no consensus in the literature. The way a philatelist would use it, generally to mean that it involves the use of hand line engraving, is certainly without question the prior use and we take exception to Mr. Bradshaw's attempted usurpation. We would suggest instead to Mr. Bradshaw that a term should be used by printers that is more accurate in application, such as "line etching" or even "line photo-etching." We know they won't, of course!

His use is actually a shortening of "photoengraving" and such items can either be "line" or "half-tone," to use Mr. Bradshaw's own terms. But it isn't quite that simple either, anymore than line engraving by hand is as the latter can either produce an intaglio piece or a relief piece—and technically both can be correctly considered as "line engraved." (Here we have a little argument with ourselves, as we feel "etching" should be distinguished from "engraving," and yet what are we going to do about present-day electronic engraving? Surely, it isn't easy

to be positive about word usage and meanings!)

In this country at least, when we say "line engraving", we will generally think of the intaglio form as being considered but the validity of the other application can't be denied. The French, for example, have had a lot of stamp dies prepared by one or the other of the two ways. And "line" is used to distinguish from other kinds of engraving such as stipple or mezzotint, which could be considered as "tone" engravings.

"Philatelists are constantly dealing with printing in a historical sense, and not merely of the current day."

But back to "line" or "half-tone" as used by current printers: "Line" by itself we cannot fault, but "half-tone" is a misnomer. Half of what? "Half" is pretty precise you know! You can have "continuous tone," or call it "full tone" (and we mean relative to the unaided eye). This would be something like a photograph and which in printing has been most closely approached by collotype—and on which we don't understand Mr. Bradshaw's somewhat slighting reference (but then perhaps he doesn't have a copy of the book on the Queen's collection!) Continuous tone has also been closely approached, somewhat experimentally, in some offset lithography that has been done both commercially and by our government in the Washington, D. C. area (examples in the form of maps are readily available).

Still, when we come to "half-tone," shouldn't it be "partial tone" or "quasi-tone" to be more accurate? Mr. Bradshaw includes gravure in this, which isn't normally done over here, but we would agree that a "partial tone" is produced, or "simulated tone," to be really accurate. But both half-tone (in this country applied particularly to illustrations made for relief printing and lithography) and gravure involve the use of screens. Oddly enough, they are usually called "line" screens, and we are not playing on words.

The crossline screen is the most common. It is employed for the great majority

of half-tones, and they are rated by the number of lines to the inch, usually from 60 to 300, but even finer screens have been tried. Gravure usually uses a type of crossline screen also, but we would warn our readers not to channel their thinking too much. All kinds of odd screens are available today, and they can also be positive or negative, to put another dimension into the pot. Some comprise circles, some just unidirectional lines, and there are simulations of various kinds as well. This applies primarily to half-tones but to some extent to gravure also, and we would agree with Mr. Bradshaw that gravure cells may be of different kinds.

"In our view the words applied should accurately state the process and not simply be something that happens to be in vogue. . . ."

So today you can no longer go merely by the apparent shape of things. Printing is changing rapidly, craft and process lines are blurring, and when it comes to the terms to use, it seems to us that we are being forced back to basics if we want what we say to be best understood by others. Particularly do we wonder if someone reading us many years hence might not need a modern-day Rosetta Stone to be able to figure us out!

Setoff vs. Offset

Now, in essence, we haven't said much. We agreed with Mr. Bradshaw on "typography" and "letterpress" and disagreed on "line engraving." The rest has been mostly discussion, as we've bandied words about. But while we are on the subject we would suggest in our turn that collectors should switch over to the use of the word "set-off," as printers have, instead of "offset" in referring to accidental ink transfers from kisses, paper folds, piling of one sheet on another, misfeeds, handling, and the like. The Williams brothers in their tome that we have already cited have done so, but some of the rest of us have not.

If "offset" as a term is to be restricted to "offset lithography," as it is now com-

monly used, then similar printing methods for other processes will have to be called something else, such as "indirect relief (offset letterpress)," and "indirect intaglio (offset intaglio)," and the latter can be line engraved or gravure (and either photo- or roto- !). But postage stamps have been printed, in part at least, by practically all of these just-mentioned methods right here in the U. S., specifically indirect relief and indirect intaglio, so we are only dealing with reality.

Back to Basics

If we have confused our readers, then we have failed to communicate regardless of what terms are or should be used, and basically it isn't a question of who is right. We feel certain that Mr. Bradshaw would agree with us that what is most important is that we understand each other even if we don't use the same terms. And of course, we never will use the same terms anymore than printers themselves will use the same terms. Language is a living thing and keeps changing even as we do ourselves and some of us are bound to be at a different stage than others. Incidentally, before finishing this we took a peek in our Webster's dictionary and son-of-a-gun, if it isn't out-of-date too! But if our knowledge now is really doubling every 10 years, we believe it can be readily understood how things may become obsolescent.

Therefore our feeling is that perhaps we ought to think more in terms of basics (broader categories in other words) than we have been, and printers do too understand such basics as "relief," "plane (planography)," and "intaglio"! Of course, when we get down to details it is a different matter and more specific applications are in order. But don't forget the point made in the beginning that philatelists are constantly dealing with printing in a historical sense, and not merely as of the current day.

We suggest that anyone wanting to delve deeper into printing terms should check the following:

Williams, L. N., and M., 1971, *Fundamentals of Philately*: The American Phil. Soc., Inc., State College, Pa., 629 p., plus appendix and index.

Even this lengthy production doesn't cover some of the terms we've used, or for that matter, it doesn't cover all the methods that have been used in the printing of postage stamps.

And to finish, here is a quotation, so you will know that what we've said isn't just our thinking but that it can be backed up by at least a page of references to others:

"Throughout industry in general, and certainly including the printing industry, problems of understanding arise from the use of different terms for the same thing in different areas, from the wide use of terms that are not widely understood with precision, and from the changing meanings of terms over a period of time." —A. E. Eaglesome, in "Paper Specifications: Some theoretical and practical considerations": *Modern Lithography*, v. 42, Jan. 1974, p. 8.

EMANUEL HAHN, CANADIAN DESIGNER

Emanuel Hahn, designer of the Canada goose stamp Scott type A136 and the other wild animal issues which appeared between 1953 and 1956, was also known for the design of the commemorative silver dollar struck for the silver jubilee of George V. This "Voyageur" design was subsequently used on other Canadian dollars. Hahn also did the reverse of the dollar commemorating the 1939 state visit of George VI.

Hahn was born May 30, 1881 in Germany and emigrated to Canada in 1888 with his parents. After study in Europe, he executed many public monuments in Canada. He was a devotee of the outdoor life in the northern regions.

Australia Resorts to Cartoon-Style Designs

With stamps being produced in floral scents (Bhutan) and the shape of wrist-watches (Tonga) these days, it would seem that there must be nothing new left under the philatelic sun. However, Australia has discovered the cartoon.

To commemorate its conversion to the metric system and educate the public, it issued on March 7, 1973 a set of four stamps using cartoon figures. The char-

acter is a fat, shapeless, bald male clad only in polka-dotted shorts. In each design he is engaged in an activity related to the four aspects of the metric system—temperature, length, mass and volume. The stamps were designed by the Melbourne firm of Weatherhead and Stitt and printed in multicolor photogravure by the Note Printing Branch of the Reserve Bank of Australia.

LATENT IMAGE ENGRAVING FOR CANADA

Canada's Olympic commemorative stamps of 1974 introduced a world "first" in stamp design. They employ a new patented engraving technique which provides a latent or hidden image of the 1976 Olympic Games symbol in the designs. The image only becomes visible when the stamps are held obliquely towards a light source.

Viewed normally, the pictorial design (primary image) is clearly seen. However, when viewed obliquely a second (latent) image appears. The horizontal lines and spaces (100 lines per inch) and the ink texture of the engraving process combine to expose the hidden image. Various methods can produce this result. In this instance a line orientation technique is used. The latent image (horizontal lines) is camouflaged by the primary image (vertical lines) when viewed normally.

The designs were created by Hunter, Straker, Templeton Ltd. Printing was by Canadian Bank Note Co.

Butler and Carpenter Essays for National Bank Notes

By Ernest C. Wilkens

A SEARCH through the letter-book of the engraving firm of Butler & Carpenter has brought to light information concerning that firm's essays for the 1863 issue of National Bank Notes.

The partnership of John M. Butler (1815-1868) and Joseph R. Carpenter (1820-1894) was founded in 1862 and had its offices in the Jayne Building, 242 Chestnut Street, Philadelphia. The firm held the contract with the Treasury Department to supply internal revenue stamps. Although the contract ran from October 1, 1862, they had been notified of their award on August 8th and deliveries of the first stamps were made by September 27, 1862.¹

With this experience, Butler & Carpenter felt themselves qualified to enter the competition when in February, 1863, the Treasury Department advertised for design proposals to be used on the newly authorized National Bank Notes:

TO ARTISTS, ENGRAVERS AND OTHERS

Designs for National Currency Notes are hereby invited, of the denominations of \$5, \$10, \$20, \$50, \$100, \$500, and \$1000, to be issued under the Act of Congress authorizing a National Currency, approved February 25, 1863.

(The complete text of this invitation was published in *THE ESSAY-PROOF JOURNAL* No. 79, page 103, as part of Thomas F. Morris' history of "The First U.S. National Bank Notes".)

The first letter relating to this subject in Butler & Carpenter's letter-book is dated at Philadelphia on March 27th, 1863 and is addressed to Secretary of the Treasury, Salmon P. Chase:

Sir:

We have the honor to submit the accompanying drawings or designs for your approval, in accordance with Proposals addressed "To Artists, Engravers and others."

Very Respectfully/Yr Obt Servts/Butler & Carpenter

(The final day for submission of designs was set for March 28, 1863.)

Two weeks later, we have a letter containing some details of the submitted designs and the firms's quotation of prices for engraving and printing the proposed bank notes. Again, the letter is addressed to Chase; the date is April 11, 1863:

CONTINUED ON PAGE 60

ST. HELENA ESSAYS AND PROOFS

The January 1974 issue of *The London Philatelist* is largely devoted to a report of John Marriott's display of St. Helena material from the Royal Philatelic Collection. Included are illustrations of an 1856 six pence die proof, an 1896 finished die proof for postal stationery, the 1863 De La Rue ONE PENNY and FOUR PENCE essays, artist's drawings for the 1952 Queen Elizabeth, 1956 Stamp Centenary, 1959 Tercenary of the Colony and 1968 definitive issues. Also shown are the watercolor sketches for the 1934 Centenary issue.

Sir:

In accordance with the Printed Proposals herewith inclosed, entitled "Proposals for Designs, Models and Printing of Treasury Notes," we have the honor to submit the following Propositions for notes of the denominations of *Ten Dollars*, or the denominations of *Twenty and Fifty Dollars*, or for all three denominations,

viz:

Engraving

We will engrave the Face Plate for any or all of the above cited denominations (Four Notes to the Plate) for ----- \$500.00
We will engrave the *Denominational* or *Tint Plate* for any or all of the above cited denominations for ----- \$100.00
We will engrave the *Back Plate* for any or all of the above cited denominations for ----- \$100.00
We will *reenter* above plates for *one half* of the charge for each enumerated plate, *Face, Denomination, and Back* plates (understood that a deduction of *Twenty* (20) percentum made on the above named prices.)

Printing:

We will print the *Face Plates*, per each Thousand impressions (or 4,000 notes) for *Twenty five* dollars less *thirty per centum discount*, or net charge ----- \$ 17.50
We will print the *Denominational* or *Tint Plate*, per each Thousand Impressions, for *Twenty Dollars* less *thirty per centum discount*, or net ----- \$ 14.00
We will print the Back Plates per Thousand Impressions, for *Twenty Dollars* less 30%, or ----- \$ 14.00
We will number the Notes for each thousand impressions, or four thousand notes, single numbering at ----- \$ 3.00
do do do , double numbering at ----- \$ 6.00
We will print the signatures of the *Treasurer* and Register, for each thousand impressions, at *Ten Dollars* ----- \$ 10.00
We will guarantee thirty thousand impressions before and twenty-five thousand impressions after retouching. If an "indestructible and patent green" be used, we will guarantee ten thousand impressions before and eight thousand impressions after retouching. We will furnish Bank Note Paper of approved quality and manufacture for *Twenty two 50/100 Dollars*, for each thousand sheets, less a discount of *33 1/3 percentum*, or net --- \$ 15.00

We will furnish impressions from the Ten Dollar plates within *three weeks* from the date of the acceptance of Contract: and, thereafter, *daily at the rate of Seven Hundred impressions per plate*: the amount to be furnished dependent on the number of plates deemed necessary by the Treasury Department. We can furnish proportionate amounts of the Twenty and Fifty Dollar plates within *Six Weeks*.

We guarantee the best work in all respects and beg leave to call attention to the design adopted in model herewith submitted to prevent alterations. We claim that the introduction of the *Three heads of Washington* on the *right* of the *Ten*, the *centre* of the *Twenties*, and the *left* of the *Fifties*, while in itself a simple arrangement bids defiance to alteration from the lower to the higher denominations, and is so marked a characteristic as to be easily made familiar to the public.

We submit herewith Samples of Bank Note Paper, drawings and models of finished beauty, and have the honor to solicit your approval thereof.

Very Resptfly Yr Obt Servts
Butler & Carpenter

(Emphasis as in original letter)

There are three points of interest in this letter. First, only three of the seven authorized denominations of National Bank Notes are mentioned in this letter. A possible explanation may be that when the designs submitted by the engraving companies in response to the original invitation were opened on March 28th, Secretary Chase sent each of the companies a new request for a limited number of designs. Some confirmation of this line of reasoning appears in the diary kept by Touro Robertson, secretary of the Continental Bank Note Company²: "March 27, 1863—We have been very busy to-day in completing and sending off our models for the new issue. They went this evening and will be opened tomorrow in Washington at noon," and "April 11, 1863—Very busy at the counting room, getting off designs for the new Treasury notes, to be opened at the Treasury Department on Monday at 12 noon."

The second point is the number of impressions Butler & Carpenter would "guarantee" from a printing plate. These figures were 30,000 impressions before, and 25,000 after

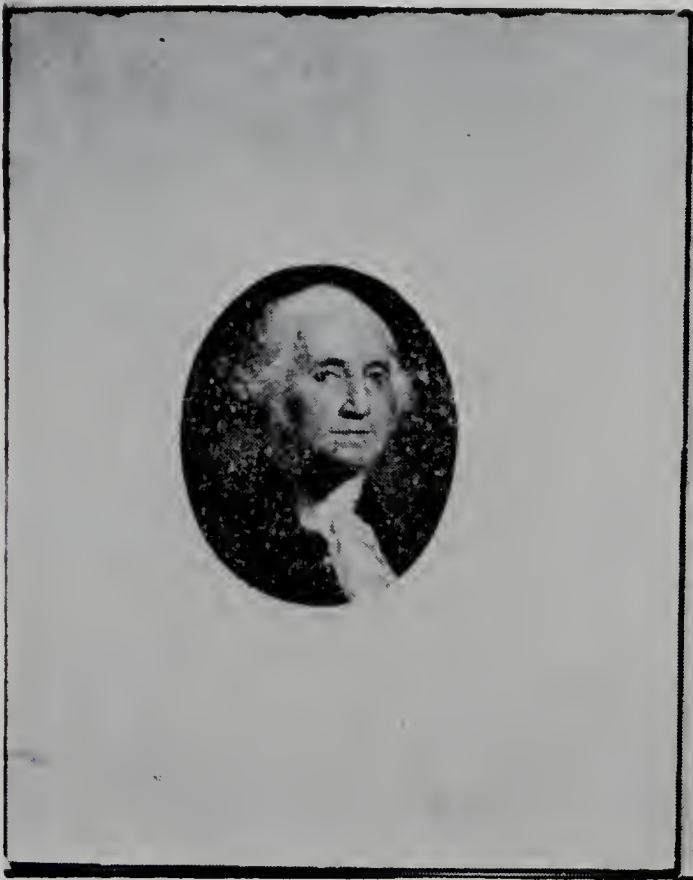


Figure 1.

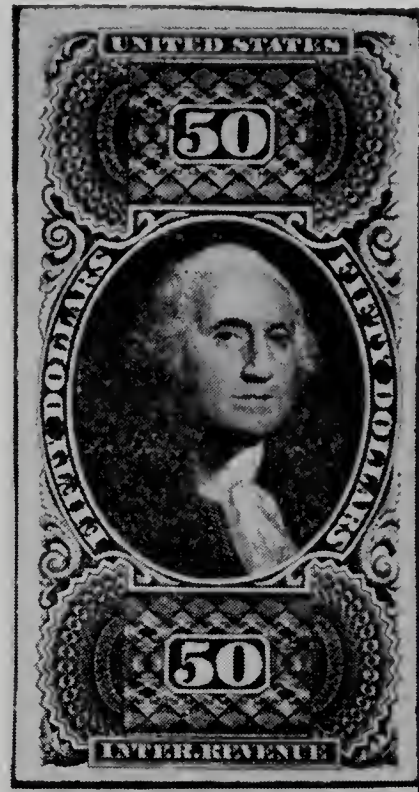


Figure 2.

retouching, except in the case of the use of an “indestructible and patent green” ink where 10,000 impressions before and 8,000 after retouching were guaranteed.

The third item of interest is the description of the essays submitted by Butler & Carpenter. Unfortunately, it is only this written description that we have today, as none have ever appeared in collectors' hands. The Treasury Department invitation “To Artists, Engravers and Others” stated: “. . . the accepted designs will then become the exclusive property of the United States. The designs not accepted will be returned to the parties submitting them.” As the Washington head design was not accepted, the models must have been returned to Butler & Carpenter. There was a fire on March 4, 1872, in the building on Chestnut Street in which the Company had its offices, which destroyed some of the firm's records. The essays may have been lost in this fire. Nor did they appear in the philatelic market after 1903, the date when Ernest Schernikow used a few old dies or transfer rolls, formerly owned by Joseph R. Carpenter, to print various proof impressions.

One such proof is shown in Figure 1. It is the engraving of Stuart's portrait of George Washington and was originally used for some of the dollar denominations of the First Issue internal revenue stamps (Figure 2). But because the Treasury Department invitation specifically called for designs that had not been used before, a different, perhaps larger, head of Washington must have been engraved for the National Bank Note essays. Yet, we can form a reasonable mental image of these three essays in their seven by three inch frames: the portrait of Washington in its place according to denomination with accompanying text of obligation, and the additional denominational printing in green completing the obverse of the note; the reverse in black with text stating the function of the note and counterfeit clause, completed by some counters and ornamentation. The “tint” and “back” plates must have been rather uncomplicated to be quoted by Butler & Carpenter at \$100 a plate, compared to the \$500 asked for the “face” plate.

When, on April 13, 1863, the essays submitted by the engraving firms were reviewed, Treasury Secretary Chase decided to reject them all and again called for new designs based on the proposals of Spencer M. Clark. In this plan, designs from the historical

paintings in the Capitol were to be used on the backs of the notes. Touro Robertson's diary makes it clear that only the New York bank note companies participated in this proposal. Chase must have felt that Butler & Carpenter did not command the resources necessary to engrave and print the National Currency. They wrote to him on May 12th:

Sir:

May we enquire respectfully whether you are now, or when you will be, prepared to examine models and consider proposals for the engraving and printing of Treasury and Currency National notes?

We will be happy to wait upon you at such time as your convenience may suggest.

Very Respectfly/Yr Obt Servts

Butler & Carpenter

This was followed by a letter, dated at Philadelphia, on May 21, 1863:

Sir:

In consequence of the modification of designs and models required for the National Currency Notes, we have the honor to withdraw respectfully our late Proposals, and to submit herewith, in place there of, the following Propositions for Engraving said notes, viz:

We will Engrave the Face Plates of any and each denomination for Five Hundred Dollars: --- \$500.00
do do Back Plates, do do, including Large Vignettes shields, etc for Five
Hundred Dollars ----- \$500.00

do do Tint or Denominational Face Plate, if one be required, for Eighty Dollars: \$ 80.00

do do Tint or Denominational Back Plate, if required, for One Hundred Dollars: \$100.00

We understand in the above Propositions that said Plates, rolls, bed pieces, dies etc are to become the exclusive property of the Government.

Very Resptfly/Yr Obt Servts

Butler & Carpenter

The "tint or denominational face plate" quoted above is probably one which was to be used with the bronze ink—the "detestable bronze" as Touro Robertson called it.³ This process, patented by Spencer Clark, was not used on the issued National Bank Notes.

The last letter from Butler & Carpenter on the subject of National Currency is dated May 23, 1863. In it the firm withdraws from participation in this project. Apparently, they could get no assurance from Chase that they would share in the profitable printing of the bank notes. A part reads: "Hardly any price for the mere engraving of the dies, rolls etc, which the Government could properly pay, would compensate us for the work, and while we are thus uncompensated for our labors the valuable fruits thereof may pass utterly beyond our control."

During the first weeks of May, the American, Continental, and National Bank Note Companies had completed their new designs and by May 27th the engraving and printing had been divided between these three firms.

NOTES

- (1) George L. Toppan, Hiram E. Deats and Alexander Holland. *An Historical Reference List of the Revenue Stamps of the United States*. Boston; Boston Philatelic Society, 1899; pages 5 and 22.
- (2) Robertson's diary was edited and published by Thomas F. Morris, II in THE ESSAY-PROOF JOURNAL, No. 81, pages 24-28.
- (3) Robertson diary, November 30, 1863.

SCOTT 1974 SPECIALIZED CATALOG BOOSTS PROOF PRICES

The 1974 edition of Scott's *United States Stamp Catalogue Specialized* released early in the year is notable for increases in the valuation of proofs. Practically every die and plate proof and every trial color proof has had its price raised. These changes total 3,368 for the die and plate proofs and 3,278 for the trial color proofs.

Typical of new prices in the proof section are the quotations for large die proofs of the 1869 series. No. 112P (1c) moves from \$400 to \$500 and No. 115P (6c) goes from \$450 to \$560. A plate block of eight of the 15c (No. 119P) advances from \$550 to \$675. Specimen stamps show 441 new prices—all increases.

SWEDISH BROCHURE ON ENGRAVING

Among the outpouring of literature leading up to the STOCKHOLMIA 74 exhibition is an attractive, 12-page, full-color booklet called *Eye, Burin, Hand*. After an introduction to the line engraving process as used in Sweden, it goes on to picture four engravers and describe their methods and style. They are Majvor Franzen, Zlatko Jakus, Czeslaw Slania and Arne Wallhorn. The first named is an attractive young woman, said to be the only female postage stamp engraver in the world at the present time.



Postage stamp engraving—handicraft and precision

The engraver plays a very important role in the production of postage stamps using the method of steel engraving—the method which has been used for most Swedish postage stamps since the beginning of the Postage Stamp Printing Works of the Post Office Administration over fifty years ago. A postage stamp printed with a steel engraving becomes something of a security bond. It becomes graphic art in a million edition.

Up to 15,000 postage stamps per minute are fed out in an endless stream from each of the two large steel-plate rotary printing presses in the Postage Stamp Printing Works. But before the presses can begin to roll, a time consuming and extremely precise job has been carried out in engraving the image of the postage stamp and thereafter in transferring it to the printing cylinder of the press.

The original, from which the engraver works, is eight times larger than the finished postage stamp. The lines of the original are reduced in scale and transferred to a steel plate by means of a pantograph. And then, under a magnifying glass, the engraver cuts out all of the small lines and points which make the postage stamp image stand out. It is a job which demands enormous precision. One postage stamp image may consist of up to 30,000 lines. It requires a steady hand and a sure eye. If the graving tool goes wrong, the whole engraving must be done over. And it normally takes from six to eight weeks to engrave one stamp.

Postage stamp engravings have reversed images. The engraver looks at the original in a mirror while he works. Using his

graving tool, he cut lines of varying depth into the steel plate. The darker he wants the lines to be, the deeper he must cut. In printing, the depressions, i.e. the original lines cut, are filled with ink while the raised portions are kept free of ink with the help of wiping paper.

During the course of the work, the engraver makes proofs to compare the original and the engraving. When the engraving is approved, the steel plate is hardened in sodium cyanide. The image is then transferred under high pressure to a roller with a covering of soft steel. After being hardened, this transfer roller is then used to strike off the printing cylinder. A cylinder can accommodate 340 of the smallest format stamps. The striking must be done with the greatest precision. All of the features must be identical. The cylinder is then chromium plated to give it a hard surface. Some of the fine details disappear in the process and the transfer roller is therefore impressed upon the cylinder again in exactly the same position. Only then is the cylinder ready for printing.

Majvor Franzen

Majvor Franzén had really planned on a career as an advertising artist. She therefore attended Beckman's School of Advertising and the Swedish State School of Arts, Crafts and Design in Stockholm. Simultaneously, she worked as an apprentice with an advertising firm. There she came into contact with Czeslaw Slania who, in addition to his work as a postage stamp engraver, was doing some work for the firm.

It was Slania who suggested that she try to become a postage stamp engraver. And it was he who guided her in the

beginning and who gradually became her teacher when she was finally able to begin working as a postage stamp engraver for the Post Office Administration. That was in 1966. At that point, seven years had passed since she first toyed with the idea of becoming an engraver. And she had actually engraved one postage stamp already, although not for the Swedish but for the Danish Post Office Administration. It had a Greenland motif.

One of the first postage stamps Majvor Franzén engraved for the Swedish Post Office Administration was the one issued in conjunction with the change to right-hand traffic in 1967. Since then she has finished a few dozen more. She was especially fond of the Glimmingehus and Albert Engström motifs as well as the portrait of Kerstin Hesselgren, the first woman to become a member of the Swedish Parliament. Majvor Franzén herself is the first woman to become a postage stamp engraver in Sweden and she is said to be the only one in the whole world at the present time.

Zlatko Jakus

Zlatko Jakus had been in Sweden for slightly more than six years and was pursuing an independent course of studies at the Academy of Fine Arts when he was "discovered" and offered the chance to try out as a stamp engraver. After only six months, his natural aptitude for the profession became apparent and he is now the youngest engraver working in the post office.

Zlatko Jakus comes from the city of Zagreb in Yugoslavia. One factor which helps explain why he was able to master the art and intricacies of stamp engraving so quickly is his excellent basic education—a 3-year programme of studies in industrial engraving at an industrial arts school back home in Zagreb. But Jakus wanted to develop his talent further and had looked into the possibilities of doing so in Sweden. He came to Sweden with 1966 and worked as an industrial engraver during his first few years while simultaneously studying Swedish. In 1969, he resumed his studies and completed the 1-

year basic programme for art study at the University of Stockholm. In 1970, he was accepted as an independent student in the graphics line at the Academy of Fine Arts and in February of 1972 he began his trial period as a stamp engraver. He continued his studies at the Academy and is still doing so in order to learn as much as possible about graphical methods other than engraving as well.

His first commission at the Post Office was a copper engraving of a portrait of Karl XIV Johan. He then decided to try steel engraving and the stamp format and selected the Drottningholm Theatre as his motif. After this, his "journeyman's piece"—the stamp depicting the mail coach from 1923—did not pose any problems for him.

The two beautiful stamps with motifs taken from a stone carving on Gotland are also the creation of Jakus. However, Jakus prefers the type of stamp which he is working on just now—a "portrait" of a white-tailed eagle. The form, depth and texture of such a subject are, in the opinion of Zlatko Jakus, much more difficult to entice out of the hard steel and therefore present a more exciting challenge to the artist than the simple reproduction of two-dimensional graphic illustrations.

Czeslaw Slania

Czeslaw Slania is considered to be one of the world's foremost postage stamp engravers, but the Swedish Post Office Administration was almost deprived of his services. Czeslaw Slania was born in Poland where he also received his training consisting of four years at the institute of art in Krakow. After this training, he was employed as a postage stamp engraver with the Polish government printing works. Before he came to Sweden in 1956, Czeslaw Slania had succeeded in engraving twenty stamps for the Polish government printing works.

Because of this, he had a considerable collection of examples of his work when he contacted the postage stamp department and postage stamp engraver Sven Ewert. But at that time, there was not enough work for an additional engraver.

Czeslaw Slania stayed on in Sweden in spite of this and worked as a retoucher. When he was offered a position as engraver with the Canadian bank note printing works, he accepted the position, since working as a retoucher was not what he had been trained for. But just as he was about to set off, the postage stamp department contacted him. Sven Ewert became ill and they needed a substitute.

They convinced him to stay in Stockholm and the 1st October 1959 he started working on his first assignment, a portrait of Gustaf Fröding. He took on more assignments and in April 1960 he was appointed permanently.

Czeslaw Slania is immensely productive and in addition to his work in Sweden, he has engraved a number of stamps for the Danish Post Office Administration.

Czeslaw Slania is also given to drawing compulsively and occasionally he makes suggestions for stamps himself. The original drawing for the Warship Gustav Vasa was both designed and then engraved by him.

Transferring detailed and monumental motifs into postage stamp format has always interested Czeslaw Slania. It is therefore no wonder that his master-stroke at the institute of art at Krakow was an engraving after a battle painting known as "Grunwald" by one of Poland's great painters, Matejko. Nor is it surprising that two of the motifs that he prizes are the Mail Coach after Eigil Schwab's painting and the 85 öre stamp on the Environment '72 after Bror Hjorth's wood relief.

Arne Wallhorn

The most important thing was to get a job. That was how they thought in the 1930's when Arne Wallhorn finished school. He was fortunate enough to get a job where his ability to draw could be put to use. It was with a company which produced medals and stamps of various sorts. The originals were drawn in the natural size so that Arne Wallhorn received early practice in thinking in the miniature format.

He attended evening classes at the Technical Institute as the Swedish State School of Arts, Crafts and Design was called at that time. He began to think about becoming an illustrator. He therefore left his job and enrolled in the Book and Advertising Art Institute. At the same time, he began to freelance as an illustrator of book jackets and books. In 1941 he entered the Academy of Art. He concentrated on the graphic arts and one of his teachers was the well known graphic artist Harald Sallberg.

After his years at the Academy, he resumed his job drawing and engraving stamps and medals. But in reading a newspaper article on the Post Office Administration postage stamp engraver Sven Ewert, he discovered that they needed to train a new engraver. He notified them of his interest in the position and was accepted as an apprentice to Sven Ewert. That was in 1946. Sven Ewert was very skilful but also very demanding. Wallhorn's training was therefore very long and very thorough.

Arne Wallhorn's first postage stamp was issued in 1953. It was for the 50th Anniversary of the Sports Association and shows ice hockey players in action. Since then we have seen many postage stamps by his hand.

Over the years, portraits have become Arne Wallhorn's special province. He is the man who engraves the postage stamp series of the recipients of the Nobel Prize, which began in 1961. The portrait of Marie Curie is one of the many stamps in this series which demonstrate Arne Wallhorn's ability to make portraits come to life.

The Republic of South Africa, producing stamps for the South West Africa area, issued a handsome set in April, 1973 reproducing by four-color lithography delicate impressionistic landscapes by Adolph Jentsch. The three stamps capture the German-born artist's attunement to the spacious, "big sky" aspect of the SWA countryside.

Waterlow Sample Stamps

By Marcus Samuel

(Continued from JOURNAL No. 120, Page 181)

Note: The illustrations show some listed items with overprints which are not included in the listing. This is because the listing is restricted to items in the 1968 "find," but the opportunity has been taken to illustrate some with the rare overprint type 2 which were probably circulated as samples much earlier.

SOUTH AND CENTRAL AMERICA

Argentine Republic

<i>C. 1932 essay for Social Welfare postage stamp</i>						
5c.	Orange	—	1542	I	X	—
Ditto				I	X	X
5c.	Emerald	—	1543	I	X	—
Ditto				I	X	X
5c.	Grey-brown	—	1544	I	X	—
Ditto				I	X	X
5c.	Blue	—	1545	I	X	—
Ditto				I	X	X
5c.	Chestnut	—	1546	I	X	—
Ditto				I	X	X
5c.	Violet	—	1547	I	X	—
Ditto				I	X	X

Bolivia

<i>C. 1924 essay without "Correos"</i>						
5c.	Vermilion	—	1149	Ia	—	—
Ditto				Ia	X	—
Ditto				Ia	X	X
Litho. reproduction of last, 5c.	Violet-blue	2 x 3	1295	—	—	—
Ditto				I	X	—
C.1924 "TRANSACTIONES" 10c.	Violet-blue	—	1150	—	—	—
Ditto				I	X	X
Ditto, 1c.	Lake	—	1575	I	—	—
Ditto				I	X	X
1925 postage 15c.	Carmine	—	1151	—	—	—
Ditto				I	X	X
1943 postage, Battle of Ingavi 3c.	Blue	—	2023	I	X	—
Ditto				I	X	X
C. 1947 "PRO DESAYUNOY ROPERO ESCOLAR" 40c.	Black	—	3060	I	—	—
Ditto				I	—	X
Ditto				I	X	X

Brazil

<i>C. 1918 "THESOURO DO ESTADO DO PARA"</i>						
100r.	Pale blue	—	1003	—	X	—
Ditto				—	X	X
200r.	Lilac-grey	—	?	I	X	—
300r.	Grey-green	—	1004	—	X	X
Ditto				I	X	—
Ditto				Ia	X	X
500r.	Orange	—	1226	—	X	X
Ditto				I	X	—
Ditto				I	X	X
1000r.	Sepia	—	1005	—	X	X
Ditto				I	X	—
2000r.	Rose-carmine	—	1007	—	X	—
Ditto				—	X	X
Ditto				I	X	X
5000r.	Ultramarine	—	1006	—	X	X
Ditto				I	X	—
10,000r.	Carmine	—	1001	—	X	X

Ditto				1	X	—
Ditto				1	X	X
20,000r.	Emerald	—	1041	—	X	—
Ditto				—	X	X
50,000r.	Grey-violet	—	1002	—	X	—
Ditto				—	X	X
<i>C. 1918 "ESTADO DO CEARA EXPEDIENTE"</i>						
5000r.	Green	—	1028	1a	—	—
Ditto, composite sheet, 300r. + (2) + 10,000r. + 20,000r. + 5,000r. (2) + 10,000r. + 20,000r.		3 x 3	1028	1a	X	X
<i>1922 postage, Independence Centenary</i>						
100r.	Red	—	1044	1	—	—
Ditto		3 x 3	1044	1a	X	X
Ditto				1d	X	X
Ditto, 100r.	Carminc	—	1044A	—	—	—
Ditto, 100r.	Blue-green	—	?	—	—	—
Ditto		3 x 3	?	1a	X	X
Ditto				1d	X	X
Ditto, 100r.	Deep green	—	?	—	—	—
Ditto, 100r.	Sepia, litho reproduction	—	1299	—	—	—
Ditto		2 x 3		1	X	—
Ditto, 200r.	Chestnut	—	1047	1	—	—
Ditto		3 x 3		1	X	X
<i>C. 1918 "ESTADO DO RIO GRANDE DO SUL/IMPOSTO ADDICIONAL"</i>						
100r.	Yellow	—	1065	1b	X	X
100r.	Blue	—	1124	—	—	—
Ditto		3 x 3	1124	1	X	X
100r.	Orange-vermilion	—	?	—	—	—
20r.	Grey-green, larger format	D/P	1139	—	—	—
Ditto				1	—	X
<i>C. 1918 "ESTADO DO RIO GRANDE DO SUL/IMPOSTO DO SELLO"</i>						
100r.	Olive-green	—	1066	1b	X	X
200r.	Grey-green	—	1067	1b	X	X
200r.	Violet-blue	—	1072?	—	—	—
Ditto, composite sheet, 200r. (3) + 300r. (6)		3 x 3	1072?	1	X	X
Ditto				1a	X	X
Ditto				5a	X	X
400r.	Light blue	—	1068	1b	X	X
1000r.	Myrtle	—	1069	1b	X	X
2000r.	Brownish buff	—	1070	1b	X	X
5000r.	Red-Brown	—	1071	1b	X	X
10,000r.	Indigo	—	1072	1b	X	X
20,000r.	Grey-purple	—	1073	1b	X	X
50,000r.	Yellow	—	1074	1b	X	X
<i>C. 1918 "ESTADO DE S. PAULO/IMPOSTO DO SELLO" overprinted "Custas Judiciarias"</i>						
15000r.	Black and mauve	—	1076	1b	X	—
Ditto				1b	X	X
<i>C. 1918 "ESTADO DE S. PAULO/IMPOSTO DO SELLO"</i>						
300r.	overprinted "Custas Judiciarias" Bistre	—	1078	1c	X	X
500r.	similarly overprinted Red	—	1079	1c	X	X
1000r.	without overprint Brown	—	1080	1c	X	X
1500r.	without overprint Black and mauve	—	1076	1b	X	X
Ditto, with "Custas Judiciarias" overprint		—	1076	1b	X	—
Ditto				1b	X	X
2000r.	without overprint Yellow-green	—	1081	1c	X	X



1922	Brazil 1946	1922			
4000r.	with "Custas Judiciarias" Bottle- green —	1082	1c	X	X
5000r.	similarly overprinted Black and green —	1075	1b	X	—
Ditto			1b	X	X
10,000r.	similarly overprinted Black and orange buff —	1077	1b	X	—
Ditto			1b	X	X
50,000r.	without overprint Black and grey-blue —	?	—	—	—
1500r.	without overprint Black and vermilion —	1125	—	—	—
Ditto, composite sheet, 1500r. (3) + 5000r. (3) + 10,000r. (3)	3 x 3	1125	1	X	X
Ditto			1a	X	X
<i>C. 1918 "ESTADO DE SAO PAULO/TAXA DE EXPEDIENTE"</i>					
2000r.	Orange —	1083	1c	X	X
5000r.	Grey-violet —	1084	1c	X	X
2000r.	Plum —	1115	—	—	—
Ditto, composite sheet, 2000r. (6) + 5000r. (3)	3 x 3	1115	1	X	X
Proof in claret with value tablet blank —		?	—	—	—
20,000r.	Black and blue —	?	—	—	—
50,000r.	Black and grey-green —	1199	—	—	—
Ditto			1	—	X
Ditto			1a	X	X
<i>C. 1928 "ESTADO DE PERNAMBUCO/ESTAMPILHA 1929"</i>					
100r.	Purple —	1330	1	—	—
Ditto			1	X	X
<i>C. 1931 "ESTADO DO BAHIA/IMPOSTO DO SELLO"</i>					
30r.	Grey-green —	1550	1	X	—
Ditto			1a	X	X
50r.	Rose-red —	1536	1	X	—
Ditto			1	X	X
100r.	Dull blue —	1669	1	X	—
Ditto			1a	X	X
200r.	Olive-bistre —	1551	1	X	—
Ditto			1	X	X
Ditto			1a	X	X
300r.	Slate-violet —	1671	1	X	—
Ditto			1	X	X
Ditto			1a	X	X
400r.	Slate-purple —	1670	1	X	—
Ditto			1	X	X
Ditto			1a	X	X
600r.	Yellow-brown —	1479	1	X	—



Chile

Ditto				I	X	X
800r.	Brown	—	1672	I	X	—
Ditto				I	X	X
Ditto				Ia	X	X
1000r.	Orange-brown	—	1549	I	X	—
2000r.	Grey-green	—	1667	I	X	—
Ditto				I	X	X
Ditto				Ia	X	X
4000r.	Slate-purple	—	1668	I	X	—
Ditto				Ia	X	X
5000r.	Slate	—	1480	I	X	—
Ditto				I	X	X
10,000r.	Vermilion	—	1548	I	X	—
20,000r.	Purple-brown	—	1666	I	X	—
Ditto				I	X	X
Ditto				Ia	X	X
50,000r.	Reddish mauve	—	1535	I	X	—
Ditto				I	X	X
Ditto				Ia	X	X
1937-46 postage stamps						
1937 Radio Conference 700r.	Brown and vermilion	—	1807	I	—	—
Ditto				I	X	X
1937 Tourist Propaganda 200r.	Red and slate	—	1808	I	—	—
Ditto				I	X	X
Ditto, 10,000r.	Myrtle and brown	—	1809	I	—	—
Ditto				I	—	X
1946 Postal Union Congress 2cr,20	Green and sepia	—	3002	I	—	—
Ditto				I	X	—
Chile						
1900 postage 50c.	Brown-orange	—	645	—	—	—
Ditto, composite sheet, 1c. (2) + 2c. (2) + 5c. (2) + 10c. + 20c. + 50c.		3 x 3	645	I	X	X
Ditto				Ia	X	X
Ditto				4	X	X
C.1900 telegraph Valdivia 5c.	Deep blue	—	655	—	—	—
Ditto, composite sheet, 5c. (6) + 10c. (3)		3 x 3	655	Ia	X	X
Ditto				4	X	X
C.1900 "IMPUESTO" 1c.	Purple-brown	—	666	—	—	—
Ditto, composite sheet, 1c. (3) + 2c. (3) + 5c. (3)		3 x 3	666	I	X	X
Ditto				Ia	X	X
Ditto, 1p.	Dull green	—	665	—	—	—
Ditto		3 x 3	665	I	X	X
Ditto				Ia	X	X
C.1909 "IMPUESTO" 5c.	Green	—	980	I	—	—

Ditto		3 x 3	980	1	X	X
Ditto				1a	X	X
Ditto, 10c.	Red-brown	—	947	—	—	—
Ditto		3 x 3	947	1	X	X
	Deep lilac	—	1247?	—	—	—
Ditto				1a	X	X
Ditto, 10c.	Purple	—	1247?	—	—	—
Ditto		3 x 3	1247?	1a	X	X
Ditto, 20c.		—	1247?	—	—	—
Ditto		3 x 3	1247?	1	X	X
Ditto				1a	X	X
Ditto, 50c.	Chocolate	—	750	—	—	—
Ditto		3 x 3	750	1	X	X
Ditto				1a	X	X
Ditto, 50c	Carmine-red	—	1113	—	—	—
Ditto, 1p.	Claret	—	749	1	X	X
Ditto, 100p.	Brown	—	754?	1	—	—
Ditto, composite sheet, 1p. + 2p. + 5p. + 10p. (2) + 20p. + 50p. +100p. (2)		3 x 3	754?	1a	X	X

(To be continued)

“Der Philatelist” Reviews Our Journal

ONE IS always apprehensive when approaching the “Review of Reviews” by “Ajax Jakes and Ian Hamilton” in Robson Lowe’s *The Philatelist*. However, their barbs are not so pointed in the December 1973 issue in which they review our issue No. 119. In regard to the Canadian Bank of Commerce notes, they say:

“Turn over the page and another astonishing thing emerges, almost naked gentlemen wearing bowler hats standing in the middle of two of the love-sick maidens from the opening act of ‘Patience.’ There is also a naked male figure with a garden fork in his arms (could it be Neptune?) gazing at a triad of lushful naked females sitting in a group in front of their adored Bunthorne who looks thoroughly besotted or else his conscience is pricking him about the way he has just treated those maidens! What words are put into his mouth by W. S. Gilbert. Can it be ‘Knowing as well he knows that all can be set right with calomel’? Dare he risk the calomel?

“Act II opens and closes with Hamlet, dressed up as Ophelia and leaning on the grave digger’s spade; he is flanked on both sides by the warlike (they carry axes) Rosenstern and Guildenkranz. The caption to figure 9 reads, ‘The Foringer group . . . seen from a different point of view’ and that is exactly what we have been writing about!

“By now, the attentive reader will be asking what all this has to do with *Essay-Proof Journal* and we feel we should point out that this brilliantly illustrated article deals with the 5, 20, and 100 dollar Canadian Bank of Commerce Notes (fancy an American not calling them ‘Bills’!) issued in 1917.”

Strange as it may seem, we rude colonials who are numismatists as well as philatelists know the difference between bills and notes. We also would advise the critics to await JOURNAL No. 120 before passing judgment on Dr. Howard Friedman’s article on U. S. plate proofs on cardboard. “What is cardboard?” they ask, and continue:

“A stupid question you might well say, but until an answer is given how otherwise is one to interpret an article entitled ‘United States Plate Proofs on Cardboard.’ We think that here there is confusion between the American and English use of the word ‘card,’ something that might be as thick as a post card but, surely, not a strong box for enclosing heavy-weighted articles! Well, anyway, Dr. Howard Friedman has started an article on these proofs issued in the 1890’s, in the *Essay-Proof Journal*.”

We await the next installment of this drama with bated breath.

BRM

Questions About Vignettes on A 19th Century Advertising Note

ILLUSTRATED here is a 19th century advertising "note" of interest to both numismatists and philatelists. Made to simulate a \$50 note, its obverse bears vignettes of:

A. Railroad train emerging from tunnel with steamboat on a body of water to the left (a Hudson River scene?)

B. Liverstock grazing under a tree

C. Soldier with rifle and flag

The large railroad vignette is appropriate to the inscription "North Missouri Rail Road Great Central United States Mail Route To The West Via St. Louis, Mo." Below it are simulated signatures of J. Meredith Davies, "Gen'l. Ticket & Pass. Agt. Advertising Agent," and Jno. P. Laird, "Gen'l. Sup't."

At lower left is the inscription "The Sage Sons & Co. Lith. Prg. & Mfg. Co. Buffalo, N. Y." Surrounding all is a bank of inscription reading "P. & G. Lorillard, New York, Tobacco & Snuff Manufacturers: Havana & Domestic Cigars. Dealers in the Finest Virginia Plug. Continue to Pack \$100 in Greenbacks in Their Century Tobacco to Induce a Trial."

The questions are:

1. Can any of the three vignettes be related to uses on obsolete bank notes, checks, etc.? (Being a lithographed note, the vignettes are undoubtedly not original to this piece.)

2. Was the soldier vignette used on a patriotic cover?

3. To what is Lorillard alluding in stating "\$100 in Greenbacks in Their Century Tobacco to Induce a Trial"?

One wonders who promoted this note with ads for more than one concern. On the green reverse (the front is black) are several ovals bearing other ads in simulation of the intricate reverses used for Legal Tender Notes (greenbacks). Surrounding them are the words "Palace Sleeping Cars On All Night Trains" and "No Change of Cars between St. Louis & St. Joseph/Most direct Route to Leavenworth, Junction City, Omaha, Denver City and to all points in the West."

These are references to the North Missouri Rail Road advertisement on the front. Then in the ovals are ads for an inventor's exchange; a skate emporium; elastic horse shoe cushions; cultivator teeth and corn plow blades; the New York Life Insurance Co.; lift and force pumps; and a St. Louis hotel.

Readers are asked to write to the Editor if they have any information on the date of this piece as well as the North Missouri Rail Road and possible postal markings in addition to the questions on the vignettes.

DEALERS IN THE FINEST VIRGINIA PLUG.

50

50

P. & G. LORILLARD, NEW YORK, TOBACCO & SNUFF MANUFACTURERS.

HAVANA & DOMESTIC CIGARS.



Great Central

TO THE WEST VIA ST. LOUIS, MO.

UNIVERSAL STARRS.

J. MEREDITH DAVIES, GEN'L TICKET & PASS AGT. ADVERTISING AGENT.

J. MEREDITH DAVIES, GEN'L SUP'T.

CONTINUE TO PACK \$100 IN GREENBACKS IN THEIR CENTURY TOBACCO TO INDUCE A TRIAL.

50

Obverse

NO CHANGE OF CARS between ST. LOUIS & ST. JOSEPH.

Most direct Route to LEAVENWORTH, JUNCTION, CITY, OMAHA, DENVER, BRIDGE CITY and NEOPOLES.

ON ALL

DAVID L. HILL

GEORGE M. DANFORTH & CO.
 Importers & Exchange
 No. 512 BROADWAY
 Opposite McNichols Hotel
 Patents & Patented Goods
 Bought & sold on Commission

EVERETT HOUSE
ST. LOUIS, MO.
 Fourth St bet Olive & Locust Sts

I.B. GILDERSLEEVE Proprietor.
 House refitted throughout.
 ACCOMMODATIONS EQUAL TO ANY
 Hotel in the City.

THE PATENT ELASTIC HORSE SHOE CUSHION
 Is working Wonders for the Horse
 No Balling up in Winter.
 NO TENDER FEET — NO CORNS
 NO PINCHED FEET — NO PICKING UP STONES
 NO MORE HARD ROADS. Every thing made easy
J. R. CLIFFORD, GENL. AGT.
 79 Washington St.
BOSTON

D. B. ROGERS & SON,
 PITTSBURGH, PA.
 Manufacturers of
CULTIVATOR TEETH
 AND
CORN PLOW BLADES
 Agricultural Steels & Tools

NEW YORK LIFE INSURANCE CO.
 Established 1815
 Accumulated Capital over
TEN MILLION DOLLARS
 POLICY HOLDERS RECEIVE ALL THE PROFITS
 DIVIDENDS PAID ANNUALLY IN CASH
BRANCH OFFICE
 North East Corner Third & Olive St
ST. LOUIS, MO.
CLOSSER & BENTLEY
 GENL. WESTERN AGENTS

COXING & CO.
 Manufacturers (OF IRON)
 — IRON & BRASS —
LIFT & FORCE PUMPS,
 for Cisterns, Deep Wells,
 Railroad Water Stations
 ETC.
FIRE ENGINES
 AND
HYDRAULIC RAMS
SENECA FALLS, N. Y.

NIGHT TRAINS

Reverse

A Historical Catalog of U.S. Stamp Essays and Proofs

(Continued from JOURNAL No. 120, Page 150)

By Clarence W. Brazer

Revised by Falk Finkelburg

Chapter I.

THE BANK NOTE ENGRAVING FIRMS

THE PROCESS of designing, engraving and printing of United States adhesive stamps has, with few exceptions, been identical with the production of banknotes, in order to safeguard against counterfeiting. Some of the same designers and engravers work alternately on postage stamps, revenue stamps, banknotes and other securities, such as bonds and certificates, so that what applies historically to one applies equally to the other, with the exception that only those qualified to produce the most delicate work were engaged upon postage stamps, due to the necessity of fine work in a small area.

Prior to the Civil War most of the banks throughout the world issued their own engraved banknotes, so that engraving of banknotes and works of art before the development of photography attracted many eminent artists. Some of these combined with engraving firms, including also clever inventors who did much to advance the art of engraving. Patents gave their firms particular advantages over competitors, and a high degree of skill amongst designers and engravers developed from the competition of the times.

The first known mention of engraving in America is recorded in the unpublished archives of Massachusetts (Vol. C1 pages 238, 320 and 360) which contain a bill dated March 12, 1702-3 by Jno. Coney for "graving 3 plates for Bills of Credit £30.00.0." At the breaking out of, and during the progress of, the Revolutionary War, paper money was put in circulation by the Colonies and by the Continental Congress, which notes were engraved by James Smithers, who came to Philadelphia in 1773. The notes issued by the Provincial Congress of Massachusetts in 1775 were engraved by Paul Revere¹ who was then considered the best of the four American engravers of his time.

Philadelphia was the mother of line engraving in America, and until the last half of the nineteenth century most of the best engravers of the country worked there and resided nearby. The first bank of North America was established in Philadelphia in 1781, and this institution has continued to flourish to this day. In 1791, there was established in Philadelphia the Bank of the United States with its various branches, as that city was then the national capital, and has from the beginning been the seat of the main United States Mint. Some of America's very best artists and engravers have been engravers and die sinkers to the Mint, where all of our coins and many medals have been designed and engraved. Die sinking from wax or plaster models, by great artists, is quite different from line engraving but the method used for coin dies is similar to that still used for U. S. envelope stamp dies.

Practically all U. S. adhesive stamps are produced from line engravings. Prior to 1894 all U. S. postage stamps, and most of the U. S. revenue stamps, were produced by private engraving firms. The history of these firms is closely connected with their products, which are the subject of this book.

Engraved dies were the valuable stock in trade of these firms. They were re-used, re-engraved and combined in new forms for new uses. Parts of the designs of our U. S. stamps may be traced from the work of the firm (as on banknotes) which produced the original die, through their successors under other firm names. It is therefore desirable to trace the history of the firms who produced our stamps from their antecedents to their successors, who inherited the dies. For this reason the parts of our stamps not definitely known as the work of a particular engraver may have originated with any of the firms' antecedents skilled in that line of work. The early firms were partnerships composed of experts of various skills in engraving. These later developed into Companies. Bank notes, etc., produced by these firms usually contain the firm name "imprint."

PHILADELPHIA BANK NOTE ENGRAVING FIRMS

Robert Scot—Letter Engraver, (1750?-1824-?) was an educated English engraver who came to Philadelphia about 1780. Charles Toppan said he was "skillful in the department of lettering and a favorite engraver." His name appears in the Philadelphia Directory for 1791 as an Engraver at 36 Chestnut St., later moving to 2 Carters Alley. In 1793 he was appointed Engraver to the Mint then recently established. In 1797 his title in the directory was "Engraver and Copper Plate Printer," though he was still connected with the U. S. Mint, where in 1824 (when Scot probably died) he was succeeded by William Kneass² (1800?-1840) Picture Engraver of Kneass & Dellaker, and Kneass, Young & Co.

Murray, Draper, Fairman & Co.

This firm became the most celebrated bank note engravers of their time in this country. It was from this firm that Jacob Perkins, Gideon Fairman, Asa Spencer and Charles Toppan went to England from 1818 to 1822. Perkins only did not return; George Murray did in 1822. After his return, Fairman took Thomas Underwood and Asa Spencer into the firm.

The names of their successors as taken from Philadelphia Directories follow:—

PRIOR TO 1810 MURRAY AND DRAPER

1810—1818 MURRAY, DRAPER, FAIRMAN & COMPANY, 47 Sansom St.

1819—1821 MURRAY, FAIRMAN & COMPANY, 47 Sansom St.

1819—John Draper, *inquire* 47 Sansom St., Firm dissolved Nov. 9, 1822.

1822—1823 FAIRMAN, DRAPER & COMPANY, 45-47 George St.

1823—1830 FAIRMAN, DRAPER, UNDERWOOD & CO., 47 Sansom St.

(Gideon Fairman, John Draper, Thomas Underwood, Asa Spencer)

A copper plate bearing designs of three Banknotes of the Miami Exportation Co. of Cincinnati, Ohio is now in the collection of Thomas F. Morris.

A \$1,000 bank note from this plate which has the imprint "Murray, Draper, Fairman & Co." is pen dated August 4, 1812.

A specimen bank note of Murray, Fairman & Co. dated 1821 contains geometric lathe white lines work on black background and black lines on white background, vignettes in stipple engraving, and a line engraved vignette.

George Murray—Picture Engraver, (1770?-1822) the senior partner, was born in Scotland and was engraving in London in 1796. He studied with Anker Smith in London² and came to Philadelphia to work on Dobson's "Encyclopedia" a short time before the founding of the famous firm of Murray, Draper, Fairman & Co. of Philadelphia in the latter part of 1810, which firm name continued until after his death in Philadelphia on July 2, 1822. George Murray became entangled in politics and found it expedient to leave England and go to a southern state of this country, where he

Geo. Murray

married and commenced as a trader. Having failed in this he removed to Philadelphia about 1800 and resumed engraving with book publishers. He was particularly skilled with animals. He financed his famous firm of bank note engravers.¹⁵

Upon Fairman and Spencer's return to the United States, they learned of the death of George Murray and the insolvency of the company, caused mainly by Murray's injudicious and extravagant speculations in real estate.¹²



Photo by courtesy of Theophile H. Saulnier.

John Draper in 1865

John Draper
1792

John Draper—Letter Engraver, (1770?-1865?) was ⁴ Robert Scot's pupil and assistant from 1795 until the founding of the firm of Murray and Draper. John Draper was born in Pennsylvania and was known as an engraver as early as 1794. He became a skillful letter engraver and was one of the founders of the firm. John Draper was engraving for Dobson's edition of Rees' Encyclopedia in 1794-1803. The directories of Philadelphia contain the name of "John Draper, Engraver, 60 Walnut St.," continuously from 1829 to 1846. The odd listing in the Philadelphia directory for 1819, "John Draper, *inquire* 47 Sansom St.," the address of his former firm, indicates that he was absent from the city. From 1819 to 1823 his name is not listed. This is the period when Fairman, Spencer and Perkins were absent in London. The name of Fairman is, however, continued in the firm name. John Draper is not listed after 1846. He was well known to Henry E. Saulnier of the later firm of Toppan, Carpenter, Casilear & Co.

from whose grandson, Theophile Saulnier, I have obtained the above photograph which was originally presented to W. C. Smillie in 1865.

Gideon Fairman—Designer & Portrait Engraver, (1774-1827)² was⁴ born in Connecticut June 26, 1774, and died in Philadelphia March 18, 1827. He began life as a blacksmith but was later considered to have the greatest talent and taste of any of the vignette and portrait engravers in the country, and few equals in Europe. Previous to his coming to Philadelphia in 1810 from Albany, he had been apprenticed to learn silver plate engraving from Isaac and George Hutton, jewelers and engravers. He had acquired considerable reputation in Albany by his excellent and artistic work done under his own name as an Engraver for some of the banks of New York and New Orleans. In Philadelphia, while a member of the firm of M. D. F. & Co., he also designed for other engravers and engraved under his own name, which may account for some work of the firm omitting his name from 1823 to 1826. Most of his work was upon small figures and vignettes for use on bank notes, and some were possibly later used on stamps. He was a fine engraver of portraits. W. S. Baker mentions two portraits of Washington from Stuart's painting as being engraved by Fairman. He copied Charles Heath's (famous English Portrait Engraver to the King) vignette for the Bank of North American upon a steel die, which was used by that bank for many years. He is said to have been a Colonel of Militia in the War of 1812.

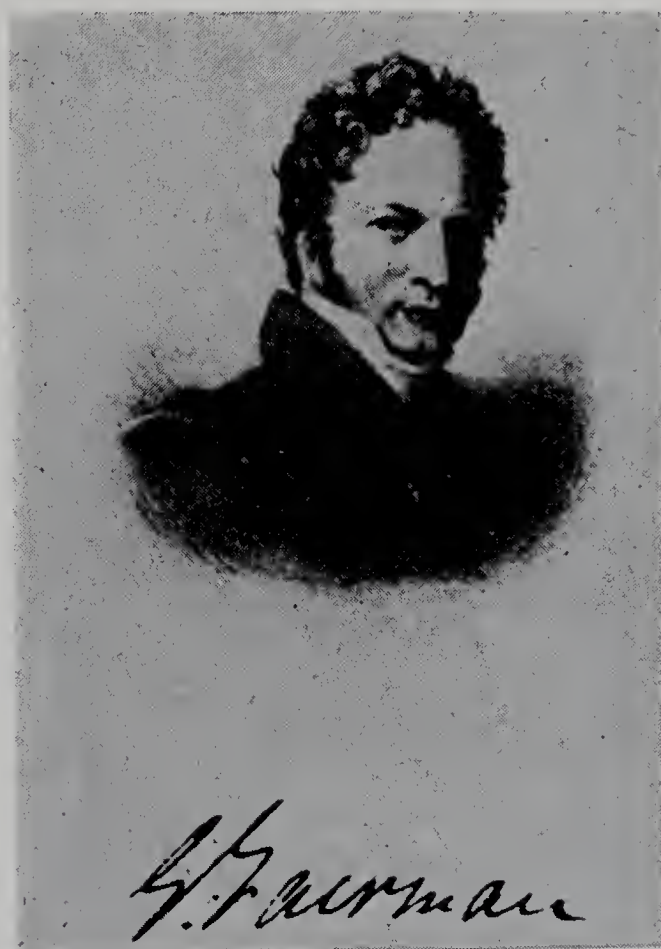


Photo by Courtesy of the Genealogical Society of Pennsylvania.

Gideon Fairman

Gideon Fairman accompanied Jacob Perkins, Asa Spencer and Charles Toppan to London in June, 1819, where they formed the firm of Perkins, Fairman & Co. of 29 Austin Friars, London.³ In 1820, this firm moved to 69 Fleet St. but Fairman withdrew in July, 1822 and returned to Philadelphia where the firm of Murray, Fairman & Company seems to have been continued during his absence. Fairman was a partner of Cephas G. Childs in 1824, but he continued in the old firm under the name of Fairman, Draper, Underwood & Co. until his death on March 18, 1827. Gideon Fairman died at

the age of 51 years. His son Richard Fairman was born in 1788 but died in 1821 too young to make a name for himself.

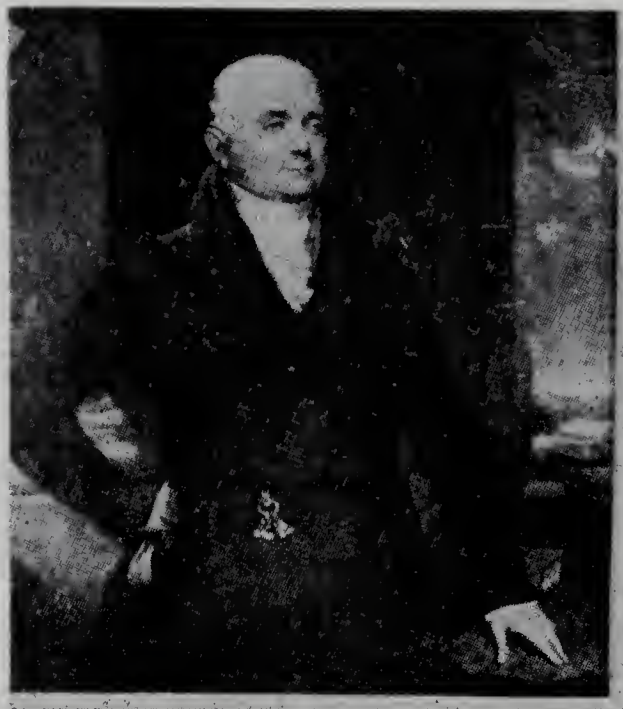
Asa Spencer—Bank note Lathe Engraver (1790-1847?)⁴ was born in Connecticut and died in England. From 1815 to 1853 Spencer was a member of the firm of Murray, Draper, Fairman & Co. and their successors. In 1839, we find mention of his son Asa Spencer, Jr. as a member of his firm, Underwood, Bald, Spencer & Hufty. At the suggestion of Jacob Perkins he improved Christian Gobrecht's process for applying geometric lathe work with an infinite variety of designs to bank note engraving, made improvements in the medal-ruling machine, and introduced other devices connected with the manufacture of bank notes. The geometric lathe was subsequently improved by Cyrus Durand of New York and C. W. Dickinson of Bellville, New Jersey. Spencer accompanied Gideon Fairman and Jacob Perkins to England in June, 1819, but Spencer returned to Philadelphia in July, 1822, and later published a few book illustrations made with his medal-ruling machine.

Asa Spencer, Jr., Siderographer (?) (1815?-1876?). The Jr. was dropped upon the death of his father. He is listed in the Philadelphia directories occasionally from 1835 as an engraver, and from 1859 to 1860, in which year two Asa Spencer, engravers, are listed at the house 404 N. 7th Street. He is probably the Spencer referred to by *Joseph R. Carpenter* on February 24, 1875, when he directed "Mr. Spencer to stop making other plates."⁷

Jacob Perkins—Mechanical Engineer (1766-1849)² was³ born⁴ July 9, 1766 at Newburyport, Mass. where in 1797 he invented the first machine to put heads on nails. His factory is still standing there. In 1816 he joined the Philadelphia firm and by his mechanical talent, having in 1799 patented the process of hardening and softening steel engravings.

Prior to that time engraving of bank notes was done on copper, a process which permitted about 2000 impressions to be made from a single plate. Perkins invented what were known as "stereotyped steel plates" and the process of hardening a steel die without destroying the engraving, from which about 30,000 impressions might be made. He also invented the transfer press and the process of "Transferring" of engraved work from one piece of metal to another piece of metal, which he called a "Siderographik" process, upon the soft steel surface of a transfer roll to take up a relief from the hardened steel die, and after hardening the transfer roll, to transfer the engraving to a soft steel plate, thus making duplication possible. To this invention we credit the producing of 120 or more duplicates of the original engraving on a steel plate, that eventually in 1840 made possible the first issue of British postage stamps. In conjunction with Asa Spencer, Perkins is also said to have perfected the application of lathe work producing colorless engraved line, oval or circular geometric patterns, and combining various pieces of such work upon the same plates, whether flat, convex or concave. The lathe was originally invented by Christian Gobrecht. Perkins' idea was perfected by Spencer and in later times further perfected by Cyrus Durand.

The reputation of Murray, Draper, Fairman & Co. was such, particularly after Jacob Perkins had joined them in 1816, that Sir Charles Bagot, the British Minister resident at Washington, urged the firm in 1818 to go to Europe for the purpose of offering their services to the Bank of England, whose notes had been recently counterfeited. Perkins plates were then considered impossible of imitation by counterfeiters. Those plates were composed of steel blocks covered with engraving consisting principally of the denomination repeated in very small letters. Mr. Perkins was also the first to make and employ a roller for applying the ink to the engraved bank plate, instead of a dabber, which had been formerly used; the roller distributed the ink over the surface of the plates with greater regularity and evenness.



From an original in Dalton Club, Newburyport, Mass.

Jacob Perkins

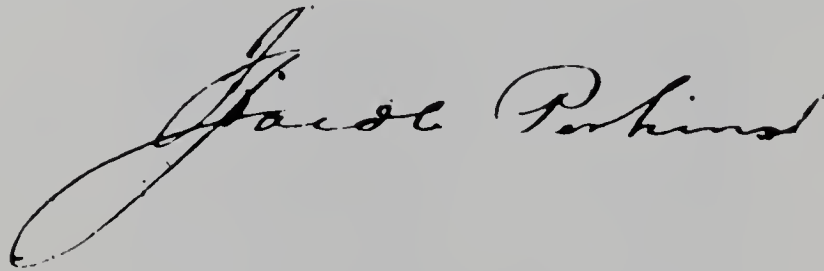
The suggestion of Sir Charles Bagot being favorably received, two members of the firm, Messrs. Fairman and Perkins, accompanied by Asa Spencer and Charles Toppan, with machinists, went to England, where they arrived in June 1819, the other partners remaining in Philadelphia.

In 1818, the Philadelphia directory lists "Jacob Perkins, patent engine & manuf., Pearsons Court and Sansom above Eighth," also "Perkins & Jones, patent fire engine and hose pump, Pearsons Court." The firm of Murray, Draper, Fairman & Co. was also at that address the same year! The following year (1819) the listing is "*Jacob Perkins & Co.* patent engine & manuf." at the same address. In 1820, after Perkins went to London, he apparently left a partner to look after this engine business for the name listed is "*Perkins & Bacon*, patent engine & manuf. Pearsons Court, Sansom above Eighth." Apparently Joshua Butters Bacon, Perkins' son-in-law, was left in charge of Perkins' interests in Philadelphia for that year and followed over to London in 1821, where he was in 1829 again Perkins' partner. What an odd coincidence in Philadelphia foretelling the firm name to be founded nine years later in far-off London! Both Perkins and Bacon came from America and produced the first British adhesive postage stamps!

The firm of Perkins & Fairman was formed in London in July, 1819. Perkins had a three-year agreement dated May 18, 1819 with Asa Spencer for the use of the patent of white line engraving³ in England. On Dec. 20, 1819, the³ name of the firm became Perkins, Fairman & Heath, 29 Austin Friars, London, which included Charles Heath, the famous vignette engraver. They were hospitably received in London, but were not successful in obtaining the work of the Bank of England,¹ though they were awarded £5,000 to cover their expenses because of being invited to come to England. Sharff & Wescott's *History of Philadelphia* says that an English engraver had after many efforts, succeeded in imitating their lathe work but other writers say the Americans were predetermined against from the first. It was probably too soon after the War of 1812.

Fairman, Spencer and Toppan returned to Philadelphia in July 1822.

After Fairman withdrew in 1822, the English firm became Perkins & Heath. Joshua Butters Bacon, who had married Perkins' daughter, joined the firm in December, 1821, and in 1829 the firm name became Perkins & Bacon. In 1834, Henry Phillipson Petch was admitted to the firm for a time under the firm name of Perkins, Bacon & Petch, which



later became Perkins, Bacon & Co. producers of the first adhesive postage stamps issued by Great Britain May 6, 1840. Perkins remained in England where he also patented a steam cannon then capable of firing a projectile farther than with gunpowder.

Perkins died in Scotland, July 30, 1849; Bacon died in October, 1863; Petch died in June, 1852.

Thomas F. Morris, Jr. says:

This one man played a more important part in the historical background of banknote work than any other person. His career was spectacular. During his youth, while employed as a goldsmith, he gave evidence of initiative and inventive ability, and on the death of the proprietor of the shop, Perkins assumed charge of the business when only fifteen years of age. Seven years later he was commissioned by the State of Massachusetts to engrave dies for copper coinage. It is recorded that the old Massachusetts cents with the Indian and the eagle were coined from the Perkins original die. He then became interested in the technical problems of banknote engraving, and having moved to Philadelphia in 1816, he met Gideon Fairman, of the well-known banknote firm of Murray, Draper, Fairman & Company.—During this early period the banks throughout the country were considerably alarmed by the increase in spurious money being made by unscrupulous persons, and many banks were forced to close their doors. With the same resourcefulness which characterised his earlier efforts, he perfected a machine, which was patented some fifteen years earlier, one claim of which read, "Essentially founded upon the assumption that the bank note may be made to contain so great a quantity and variety of work, extremely difficult of imitation, that a single note so made would cost the counterfeiter more than he could obtain by passing hundreds of them." This machine now commonly known as the Transfer Press, revolutionized the banknote industry of that period in that it was possible by such process to make facsimiles from the original.

His ingenuity led him to experiment with steam boilers, whereupon he invented a process of generating high pressure steam. He invented and took out a total of 33 patents on different inventions, among which he constructed a model of a steam machine gun and demonstrated to the Duke of Wellington that by such process it was possible to discharge bullets at the rate of approximately 1,000 a minute. There are many inventions credited to him—such as an improved paddle wheel, method of warming and ventilating rooms, an instrument to indicate the speed of moving vessels (and depth of water under them), and many other devices. Perkins was awarded several gold medals by Engineering Societies in England for his pioneer work in the advancement of science. He continued in his business activities until his 70th year. The name of Perkins and his inventive genius add much color to the history and development of the process by which the government and the banknote companies can produce many thousands of stamps in a single hour.

(To be continued)

NORWAY FEATURES LAPLAND DESIGNS

Lappish handicraft was featured on the set of three photogravure stamps issued by Norway Oct. 9, 1973 and designed by O. H. Johannessen. The motifs represent decorative details from the handicraft, and the text is written both in Lappish and in Norwegian. The 75-ore shows a segment of a knife carved from reindeer antlers. The 100-ore represents a detail from a woven ornamental waist-belt, while the third stamp depicts a detail from the tin embroidery on a woman's bag.

The great majority of the Laplanders live in Norway, where some of them are still nomadizing, with reindeer breeding as their principal source of income. Laplanders also live in the northwestern parts of Russia, as well as in Finland and Sweden.

More Photographs of Engraver's Sample Sheets Available to Members

In the continuing program to make available to members 8 x 10 glossy photographs of the elaborate engraver's sample sheets of the 19th century, the following items have been prepared and are available for \$1.50 each postpaid, mailed flat, from Kenneth Minuse, 1236 Grand Concourse, Bronx, NY 10456. Please order by number and name:

2. Fairman, Draper, Underwood & Co.



Essays and Proofs at Robson Lowe Sales, 1973

The following report is a potpourri of results of the sale of world essays and proofs at various Robson Lowe sales during 1973. They again demonstrate the auctioneer's conservatism in making estimates and the strength of the demand for essay-proof material:

Sale of Mar. 13, 1973—Great Britain

1902-10

— a master head/frame die proof for the ½d., 1d. and 6d. with value tablet blacked out, in black on white card marked "P6" in pencil.	(£60)	£180.00
— completed die proof of the 1d. in black on glazed card.	(£50)	175.00
— die proof in black on glazed card of the head only as used for the 1½d., 3d., 4d., 9d., 10d., and 1/-, with solid background to the head, the card marked "After Hardening" in ink.	(£70)	165.00
— die proof in black on glazed card of the head as used for the 2d. and 5d. values with partly cleared background, scarce and very fine.	(£85)	175.00
— 4d. head plate die proof in black on glazed card, very fine.	(£50)	160.00
— 4d. unified die proof in black with black border on glazed card, very scarce.	(£75)	200.00
— 5d. head plate die proof in black on white card, very fine.	(£50)	190.00
— 9d. head plate die proof in black on glazed card, very fine.	(£50)	125.00
— 10d. head plate die proof in black on glazed card very fine and scarce.	(£60)	190.00
— 1/- head plate die proof in black on glazed card, very fine.	(£50)	125.00
— 2/6 plate proof in issued colour on poor quality buff paper, variety double impression a fine marginal block (S.G. Spec. Cat. £40)	(£20)	48.00

Sale of April 10, 1973—Swaziland

1933

Die proof in black on sunken sheet (60 x 83mm.) with manuscript "4 as this for proof, 2 kept by CA, 2 in SD box" and date "19.8.32".	(£90)	130.00
Unfinished die proof in blue on thin card (52 x 76 mm.) with red cross over value tablet and marked "198A" and "10.8.32".	(£90)	160.00
Finished die proof in blue on thin card (52 x 81 mm.) with manuscript "232A".	(£85)	155.00
Finished die proof in black on sunken card (55 x 80 mm.) and marked "259A", slight rust staining on reverse.	(£85)	150.00
½d. die proof in black on thin card (41 x 55mm.)	(£50)	120.00

Sale of Nov. 6, 1973—Seychelles

1890 2c. unwatermarked imperforate colour trial in chestnut and orange.	(£30)	95.00
— a similar colour trial in chestnut and brown.	(£30)	100.00
— ditto, in chestnut and mauve.	(£30)	110.00
— ditto, in chestnut and green.	(£30)	95.00
— ditto, in chestnut and olive-green.	(£30)	115.00
1890 4c. die proof of the name and duty plate only in black on glazed card marked "Before Hardening" and dated "25 Oct. 89".	(£20)	42.00
— 4c. unwatermarked imperforate colour trial in green.	(£30)	130.00
— 8c. die proof of the name and duty plate in black on glazed card marked "Before Hardening" and dated "25 Oct. 89".	(£20)	40.00
— 10c. die proof of the name and duty plate only in black on glazed card, marked "Before Hardening" and dated "25 Oct. 89".	(£20)	46.00
— 13c. an exactly similar die proof with same markings.	(£20)	46.00
— 13c. unwatermarked imperforate plate proof in green and orange, mint.	(£30)	140.00
— 16c. die proof of the name and duty plate only in black on glazed card marked "Before Hardening" and dated "25 Oct. 89".	(£20)	48.00
— 48c. an exactly similar die proof with same marking.	(£20)	52.50
— 96c. die proof of the name and duty plate only in black on glazed card marked "Before Hardening" and dated "25 Oct. 89".	(£20)	57.50
1893 3c. unwatermarked imperforate plate proof in purple and blue.	(£30)	105.00
— a similar plate proof in pale olive and green.	(£30)	45.00

- 36c. a die proof of the name and duty plate only in black on glazed card dated "12 Nov. 96" in blue. (£20) 52.50

Somaliland

1904 Die Proofs

- De La Rue die proof of the head only on small piece of glazed card cut down for use in the firm's record book. (£25) 29.00
- Die proof of the complete design in black on glazed card with uncleared value tablets and with narrow black border, marked "Before Hardening" and dated "6 Nov. 02". (£50) 65.00
- ½a. die proof in black on glazed card of the frame only marked "Before Hardening" and dated "27 Nov. 02" (£20) 16.00
- 1a. a similar die proof but dated "18 Jun. 03" (£20) 16.00

Sudan

1931-37 Airmail issue

- A die proof (58 x 38 mm.) on thin watermarked paper of the design with value labels blank, in black and ultramarine. (£50) 82.50
- A die proof (60 x 40 mm.) of the vignette only in brown on thin watermarked paper, stated to be rare in this colour. (£50) 95.00
- 10m. imperforate colour trials of the frame in blue and of the centre in ultramarine. (£40) 77.50
- 2½p. an imperforate proof in issued colour, large margins and possibly a cut down die proof small fault and 7½p. three imperforate colour trials in dark blue and blue; black and green blue mauve. (£25) 55.00
- 10p. three imperforate colour trials in brown and mauve; brown and green and brown and turquoise (£18) 40.00

1935 General Gordon issue

- Imperforate colour trials of the 5c. in two shades of green, two shades of brown, ultramarine and scarlet, of the 5p. in blue, orange and purple and of the 20p. and 50p. in issued colours; all watermarked but ungummed. (11)(£120) 150.00

Sale of Nov. 7, 1973—Malaya

Straits Settlements

1935 Survey Department Essays

- \$15 in black, two side-face and two three-quarter face in a se-tenant strip all with solid or semi-solid backgrounds to the heads, also a similar strip but with lined or cross-hatched surrounds to first and third heads. (£50) 42.00
- \$150 in black, a strip of four. (£25) 31.00

Selangor

1935 Survey Department Essays

- Unaccepted Mosque designs for a 25c. in brown, 30c. in scarlet, 50c. vertical pair in red, one showing "Selangor" in native characters and a similar but enlarged pair in brown. (6) (£20) 17.00
- Mosque and Sultan designs each in brown-red and in eight colours similar to those adopted for the issued 1c. to 12c., also Sultan 50c. in orange, blue, green and brown-red with heads and values in black. (22) (£85) 46.00
- Sultan 50c. black and blue block of four in a combination proof with Perak 50c. essay block (£50) 60.00

Sale of June 13, 1973

Israel

- 1953 The unique historical record of photogravure printing in Israel between 1951 and 1953 particularly relating to the production of

postage stamps and aerogrammes, prepared by the Expert appointed by the Technical Assistance Administration of the United Nations and housed in a black leather ring binder. The aerogramme section shows the evolution of the 1951 25 pr., 50 pr. and 1953 110 pr. issues with trials of layout, ink, colour and paper and comprises twenty items. The postage stamps section shows similar studies of the 1953 "Maimonidos" 110 pr. including imperf. strips of four with tabs on gummed paper in brown (2), blue, chestnut and green being prints made from the first test etching (illustrated in colour on back cover), two imperf. panes, with tabs and imprints in deep blue, two imperf. panes in issued colour and three perforated trial sheets in issued colour and 1953 New Year issue comprising trial sheets, perforated and in issued colours of 20 pr., 45 pr. (2, before and after final corrections) and 200 pr. (2, before and after final corrections); all the trial stamps and some of the aerogrammes have been defaced by a circular punched hole. In addition there are a few photographic essays and the official United Nation report "Photogravure Printing in Israel". A fascinating and remarkable assembly 1,150.00

Chile

- 1853-66 Hahn reprinted die proofs of 1c., 5c., 10c. and 20c. in carmine, and with value blocked out in black (4), carmine (4) and deep green (4), all on stout wove paper. (16) (£20) 46.00
- 1867 Columbus 20c. cut-down die proofs on thin wove paper, a selection comprising various shades of mauve, violet, orange, yellow, brown, red, pink and grey, some stained. (49) (£28) 25.00
- Hahn reprints of 20c. proofs (16) in various colour and shades, also two first type 20c. reprinted proofs in brown. (18) (£25) 17.00
- 1905-11, a selection of die proofs of Perkins, Bacon essays, engraved in black on thick wove paper, comprising 1905 Columbus 2c. (very similar to issued design for 10c. to 50c.), 1911 1c. (Blanco), 2c. (Lastra), 4c. (Montt), 15c. (Carrera), 1p. (Albano) and frame only of 5p. (Balmaceda) and 10p. (Errazuriz. E) both in the adopted designs, also adopted head of Balmaceda in circular surround. (£30) 60.00
- 1910 (c) unadopted 10c. essays depicting "O'Higgins" in mauve (block of four) and red (block of four and defective single); also 1915 (c) "Valdivia" 5c. essays with block of four (3) and singles (3) in various colours, and two other items. (29) (£25) 22.00
- 1910 1p., 5p., 10p. and 20p. surcharges on Hahn reprint of first type 20c., imperf. on thick watermarked paper, various colours. (20) ... (£25) 32.00
- ditto, a similar lot with surcharges in black, blue and red on 20c. in orange (16) and red-brown (4), with two strips of four. (20) .. (£25) 36.00
- 1910 (c) Centenary essays (6) without value, depicting head of Columbus with wording "Direccion Jeneral/De Correos/Centenario Chile" in different colours, lithographed on thick wove paper (£12) 28.00
- similar bi-coloured essays (5) (£10) 25.00

Sale of April 11, 1973

- 1938-39 American Bank Note Co. die proofs on sunken card of 2c. (118 x 95 mm.), 50c. (118 x 98 mm.) and 1 col. (115 x 96 mm.) all in issued colours. (£90) 28.00

DUCK STAMP DATA

A new member, Arthur Curths of Albuquerque, New Mexico, has called our attention to the 48-page book issued by the Department of the Interior by the above title. It includes complete data on designs, designers and engravers of the popular duck revenues. Mr. Curths has kindly donated a copy to our fledgling library.

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, NY 10456 for sales of British North America essays and proofs.

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

By Kenneth Minuse

H. R. Harmer Ltd. London, England. Sale of Nov. 12-14, 1973

Newfoundland

Imperfs on stamp paper in color of issue:

1911	10c black "Paper Mills" horiz. pair	95a	\$76.80
1923-24	2c carmine "South-West Arm" horiz. pair	132a	55.20
1932	3c orange-brown "Queen Mary" horiz. pair	187a	31.20
	5c maroon "Caribou" horiz. pair	190a	33.60
	30c ultramarine "Fishing Fleet" horiz. pair	198a	62.40
1932-38	1c gray "Codfish" horiz. pair	184a	19.20
	2c green "King Geo. V." horiz. pair	186a	24.00
	4c carmine "Duke of Windsor" horiz. pair	189a	24.00
	5c violet die I "Caribou" horiz. pair	191a	43.20
1933	24c maroon "Queen Elizabeth" horiz. pair	224a	30.40

J. N. Sissons Ltd. Toronto, Canada Sale of Dec. 5-6, 1973

Canada

1859	6p dark gray, plate proof on India with vert. "Specimen" in green, horiz. pair	3P3-Sv	50.00
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Imperfs. on stamp paper in color of issue:

1923	1c-3c set "King Geo. 5th", block of 4	136-38a	65.00
1929	12c dark blue "Map" plate 2, block of 8	145a	310.00
1935	13c dark blue "Royal Yacht Britannia", block of 4	216a	140.00
1935	1c-8c set "King Geo. V.", vert. pairs	217-222a	310.00

Auction Accents

By Lynne S. Warm

Proofs have been coming up at the New York auctions with some degree of regularity lately. Prices have had their ups and downs, depending mostly on that all-important factor of condition, but generally the trend is up . . . up . . . up. Nowhere, however, was the upward trend more evident than at the Robert Siegel Auction Gallery on December 11, 1973.

Lots #193 and #194 were 1c to 90c pictorial plate proofs on card (112P-117P, 120P-122P, 129P), Very Fine. Catalogue value on this set in the 1973 Scott Specialized was \$121.75, but a very similar set had realized \$140.00 in a Siegel sale in June of this year.

The two lots in question had been knocked down to the book at \$145.00 and \$150.00 respectively. About 15 minutes later Irwin Weinberg of Miner Stamp Company, (the same company that owns THE British Guiana), who had evidently lost his place in the auction catalogue, asked if it would be possible for the two lots to be re-opened. As they had been sold to the book rather than to the floor, Mr. Siegel, with the consent of the bidders in the room, acceded to the request.

When the lots were re-opened, Mr. Weinberg was not the only bidder and each of the lots were bid up at \$5.00 increases many times before being sold to the now wideawake Mr. Weinberg at \$190.00 each. Instant inflation? Luckily for those of us who collect them, not all proofs are rising at quite such a rapid rate.

H. R. Harmer—December 13, 1973

There was a good crowd of collectors and dealers on the floor at the H. R. Harmer sale of December 13th. The first 128 lots—or I should say 126 as two were withdrawn—consisted of essays, proofs and specimens. Naturally, with so well-attended an auction, there was plenty of bidding from the floor, but still, 45 of these 126 lots were sold to the book. So don't be discouraged, you out there in "Middle America." Remember, when you mail your bid in, it must be topped on the floor, for when floor and book bids are tied, the book has the advantage and wins the lot.

As many collectors feel the imperforates of the 1890 and 1894 issues are proofs rather than stamps, I have included the prices on these in my report. (When, oh when, will dealers stop describing these as o.g.? To the best of my knowledge they were issued without gum and privately gummed sometime later.)

Robert A. Siegel, New York, N. Y. Sale of Dec. 11, 1973

2c BLACK JACK SPECIALIZED

THE ROBERT H. MACKEY COLLECTION

Proofs, Essays, Specimens

2c Blacks, Large Die Proof (73P). Die Sunk on 2 7/8" x 3 3/16" Card, V.F.	(750.00)	575.00
2c Black, Experimental Patent Essay, "US", "2" in Gold, "S" Cuts (Brazer 84E-C). T.L. straight edge, Fresh, o.g., Rare, (E. XI)		650.00
2c Black on Goldbeaters Skin, Lowenberg Patent (Brazer 73P5). Large Margins All Around, insignificant crease, otherwise V.F.	(E. IV)	37.50
2c Gray Blue, Trial Color Plate Proof on India (73TC). Bold Fancy Geometric Trial Cancel, tiny thin spot & trivial crease, Very Fine Appearance	(E. III)	42.50
2c Pale Gray Black, Trial Color Plate Proof on India (73TC). Horiz. Pair, Right Stamp with Bold Fancy Geometric Trial Cancel, V.F.	(E.VII)	115.00
2c Black, Imperforate (73E). Horiz. Pair, on slightly blued paper, chemically treated, with Blue stripe across top, both front & back. Without gum, probably as a result of the experimental treatment. Large margins, Extremely Fine (E. VI)		210.00
2c Black, Plate Proofs on India (73P). Two Horiz. Pairs, First from the Original Plate, other from the Re-Issue Plate, one stamp faint thin, another, tiny hole, other, Very Fine (100.00 +)		90.00
2c Jackson, "Atlanta" Plate Proofs (73TC). Complete Set of the Five Colors, Very Fine	(92.00)	150.00
2c Black, "Specimen" Overprint (73SB). Slightly off center as usual	(25.00)	42.50

1869 Pictorial Issue

1c-90c Pictorials, Plate Proofs on Card (112P-117P, 120P-122P, 129P). Complete Set as Issued, Very Fine	(121.75)	190.00
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Columbian Issue

1c-\$5.00 Columbian Card Proofs (230P-245P). Very Fine set	(316.50)	425.00
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H. R. Harmer, New York, N.Y. Sale of Dec. 13, 1973

Postmaster's Provisional

Albany, N. Y. 1845, 5c scarlet on bond, Franklin Head, die essay by Gavit & Co., with cross hatching, very fine(Br. 1XaEC) () 52.50

Die Proofs

Printed about 1879

5c brown on white laid paper with cross hatching, very fine (1Pc1) (190.00) 265.00
10c black on white card paper with cross hatching, very fine (2Pc1) (160.00) 160.00

Trial Color

5c orange vermilion on bond, with cross hatching, very fine (1TC) (120.00) 120.00

1851

3c black, Washington portrait in pair with 3c Numeral design (sideways), essay on bond paper, very fine(Br. 33E-Lb, 33E-Nb) () 90.00
5c dark olive bistre, trial color proof on stamp paper, fine (12TC5) (20.00) 27.00
30c orange, small die proof on India, small even margins all round, very fine (38P2) (135.00) 80.00

1875 Reprints of 1857-60

10c blue green, small die proof on India, small margins all round, fine (43P2) (40.00) 26.00
24c blackish violet, small die proof on soft yellowish wove paper (Panama-Pacific Exposition printing), very fine(45P2a) (300.00) 200.00

Plate Proofs on India or Card

1c blue on India, blk of 4, margins all round, very fine .. (40P3) (95.00) 95.00
10c blue green on India, blk of 4, margins all round, very fine (43P3) (85.00) 90.00
12c black on India, top right corner blk of 4, close at bottom, very fine (44P3) (85.00) 80.00
3c scarlet, type I on card, blk of 4, very fine(41P4) (65.00) 60.00

1861

Essays by Toppan, Carpenter & Co.

1c blue, completed design, on old proof paper, cut to shape, fine (Br. 55E-AL) 47.50
1c violet brown, die essay on proof paper, printed through mat (52 x 51), very fine(Br. 55E-An) 55.00
1c orange brown, die essay on proof paper (65 x 65), hinge stains, fine (Br. 55E-An) 11.00
Jefferson Head 5c, vignette only on proof paper, 4 diff. colors, minor hinge stains, fine(Br. 57E-Ab) 67.50
Vignette only on colored card, 4 diff. colors, very fine(Br. 57E-Ac) 110.00
Vignettes framed, die essay on proof paper, 4 diff. colors (56 x 65), very fine (Br. 57E-Ae) 90.00
5c orange brown on yellow card (48 x 57), very fine(Br. 57E-Af) 21.00
5c olive green on green paper (45 x 51), very fine(Br. 57E-Ag) 21.00
Completed design, 5c dark carmine, die essay on proof paper, negligible stain, fine(Br. 57E-Ar) 16.00
12c black, completed die essay on India (42 x 55), mounted on card, very fine(Br. 59E-Ao) 170.00
30c black, small die essay on India, stamp size very fine(Br. 61E-Bd) 50.00
90c violet brown, completed die essay, printed through mat, on India (65 x 64), light stains, fine(Br. 62E-Ak) 16.00

1861 First Designs

Plate Proofs on India

1c indigo, blk of 4, slight hinge stain, very fine(55P3) (325.00) 280.00
12c black, very fine(59P3) (100.00) 90.00

1861 Second Designs**Essays**

Coupon Essay 1c blue, perf. all round, rouletted between, stamp and coupon, gummed, fine	(Br. 63E-Bj)	35.00
3c brown red, blk of 4, experimental proof, perforated on white paper, gummed, fine	(Br. 65TC-Ca)	62.50

Plate Proofs on India

1c blue, blk of 4, privately perforated, very fine	(63P3) (30.00)	35.00
3c lake, blk of 4 with sheet margin at bottom, extremely fine	(66P3) (110.00)	130.00
12c black, blk of 4, large margins, extremely fine	(69P3) (35.00)	50.00
30c orange, blk of 4, very fine	(71P3) (40.00)	45.00

1861-66

5c brown, blk of 4, plate proof on card, cut close at right, fine	(76P4) (21.00)	24.00
1c to 90c, 7 diff. plate proofs on card, fine	(63, 68, 69, 71, 72, 76, 78P4) (37.00)	45.00
2c to 90c, 9 diff. plate proofs on India, few stains, very good to fine	(65, 68, 69, 71-73, 76-78P3) (110.00)	105.00

1867**Essays**

Allover grill of small squares, points up, on 3c rose stamp, o.g., few short perfs, very fine	(Br. 79E-Cg)	55.00
Same on 3c lake, imperforate, gummed, fresh deep color, very fine	(Br. 79E-Cg)	37.50
Essay with safety network overprint, 3c dull violet, with sheet margin at right, gummed and perf. 12, sheet margin at right, very fine	(Br. 83E-Cc)	55.00

1869 Pictorials

2c brown, small numeral plate essay, blk of 4, perforated grilled and gummed, fine	(Br. 113E-Dc)	42.50
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Plate Proofs

1c to 90c, 9 diff. plate proofs on India, 15c is type III, fine	(112-22, 129P3)(218.50)	200.00
1c buff, plate proof on India, blk of 4 with sheet margin at bottom, some wrinkles, very fine	(112P3) (65.00)	47.50

**Inverted Centers**

15c brown & blue, INVERTED CENTER, plate proof on card, very fine	(129aP4) (700.00)	1850.00
30c blue & carmine, FLAGS INVERTED, plate proof on card, very fine	(121aP4) (700.00)	
90c carmine & black, CENTER INVERTED, plate proof on card, very fine	(122aP4) (700.00)	

1870-71 National Bank Note Co.**Plate Proofs on India**

1c ultramarine, top marginal blk of 4, very fine	(145P3) (20.00+)	19.00
2c red brown, blk of 4, very fine	(146P3) (20.00)	23.00
3c green, bottom margin blk of 4, very fine	(147P3) (20.00+)	20.00
6c carmine, top right corner blk of 4, extremely fine ..	(148P3) (22.50+)	30.00
7c vermilion, blk of 4, very fine	(149P3) (30.00)	20.00
10c brown, blk of 4, very fine	(150P3) (25.00)	21.00
12c violet, top margin blk of 4, extremely fine	(151P3) (25.00+)	40.00
15c orange, blk of 4, very fine	(152P3) (32.50)	35.00
24c purple, blk of 4, very fine	(153P3) (38.50)	28.00
30c black, blk of 4, very fine	(154P3) (37.50)	40.00
90c carmine, blk of 4, very fine	(154P3) (50.00)	45.00

1873 Continental Bank Note Co.**Plate Proofs on India**

1c ultramarine, horiz. strip of 3 with part imprint at top stained fine	(156P3) (40.50+)	27.50
7c vermilion, blk of 4, very fine	(160P3) (55.00)	45.00
24c violet, blk of 4, rich deep color, very fine	(164P3) (75.00)	70.00
30c gray black, blk of 40, very fine, large margins all round, extremely fine	(165P3) (60.00)	60.00

Trial Color Proofs on Card

1c black, blk of 4, very fine	(156TC4) (27.50)	18.00
2c black, top left corner blk of 4, extremely fine	(157TC4) (27.50)	32.50
3c black, bottom left corner blk of 4, extremely fine ..	(158TC4) (28.50)	18.00
6c black, blk of 4, slightly discolored on reverse	(159TC4) (34.00)	26.00
1875 2c vermilion, plate proof on India, blk of 4, very fine	(178P3) (45.00)	40.00

1876-77 Essays

Washington Head essay on wove paper 3c, eight diff. colors, some rubbed, good to fine	(Br. 184E-Bh)	11.00
3c dull brown, die on thin wove paper (35 x 39), very fine (Br. 184E-Fb)		35.00

American Bank Note Co.**1881-82**

Die proof on stamp paper 6c dark carmine, unfinished die, cut close, fine. Only 83 printed	(Br. 208E-b)	32.50
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Plate Proofs on India

5c yellow brown, blk of 4, stained on reverse, very fine	(205P3) (30.00)	18.00
1c blue, re-engraved, blk of 4, very fine	(206P3) (40.00)	50.00
3c blue green, blk of 4, wide margin at top, showing half arrow at left, very fine	(207P3) (35.00+)	30.00
10c brown, blk of 4, small stain, very fine	(209P3) (35.00)	17.00
1883 2c red brown, top arrow blk of 4, plate proof on India, top margin 4mm, other margins large	(210P3) (75.00)	65.00
1887 2c green, blk of 4, plate proof on India, very fine ...	(213P3) (42.50)	40.00
3c vermilion, blk of 4, plate proof on India, very fine ..	(214P3) (55.00)	40.00
1875 to 1887 1c to 10c, 9 diff. plate proofs on India, few cut close, fine to very fine	(178, 179, 207, 209-14P3) (124.50)	110.00

1890-93**Plate Proofs on India**

1c ultramarine, blk of 4, heavily stained	(219P3) (30.00)	12.00
2c lake, blk of 4, hinge stain, still very fine	(219DP3) (50.00)	42.50
3c purple, blk of 4, light hinge stain, very fine	(221P3) (30.00)	28.00
4c dark brown, blk of 4, slight stains, fine	(222P3) (30.00)	23.00
5c chocolate brown, blk of 4, stained	(223P3) (30.00)	19.00
6c brown red, blk of 4, slight stains, very fine	(224P3) (30.00)	19.00

8c lilac, blk of 4, stained, fine	(225P3)	(70.00)	57.50
10c green, blk of 4, light hinge stain, very fine	(226P3)	(32.50)	26.00
15c indigo, blk of 4, slight stains, still very fine	(227P3)	(32.50)	26.00
30c black, blk of 4, light hinge stain, very fine	(228P3)	(35.00)	20.00
90c orange, blk of 4, hinge stain, fine	(229P3)	(50.00)	42.50
Plate proofs on card, 1c to 90c, 10 diff., fine to very fine			
	(219, 219D, 221-24, 226-29P4)	(48.00)	45.00

Trial Color Proofs on Wove Paper

6c violet black, horiz. pair, gummed, very fine	(224TC)	(115.00 +)	} 400.00
Same in olive green	(224TC)	(115.00 +)	
Same in purple	(224TC)	(115.00 +)	
Same in red brown	(224TC)	(115.00 +)	
Same in black brown	(224TC)	(115.00 +)	

1893 Columbian Exposition Issue

1c to \$5, compl. set of 16 diff. die-sunk large die proofs on cards (approx. 115 x 95), few negligible stains in margins. Extremely rare set and fine to very fine	(230-45P1)	(2,735.00)	1,900.00
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1894 Bureau of Engraving and Printing

Plate Proofs on Card

1c blue, blk of 4, very fine	(247P4)	(50.00)	60.00
2c carmine, triangle I, blk of 4, sheet margin at right, pale shade, very fine	(250P4)	(50.00)	37.50
6c brown, blk of 4, very fine	(256P4)	(100.00)	80.00
\$2 dark blue, blk of 4, very fine	(262P4)	(150.00)	125.00
\$5 dark green, bottom left corner blk of 4, extremely fine	(263P4)	(200.00)	280.00

1898 Trans-Mississippi Exposition Issue

Die Essays

1c to \$2, compl. set of bi-colored die essays, die sunk on card (approx. 200 x 150), 2c and \$2 transposed centers, few minor imperfections in the margins, fine to very fine	(Br. 285EE-293ED)	()	725.00
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Special Delivery

1893 10c orange, plate proof on India, blk of 4, very fine ...	(E3P4)	(40.00)	65.00
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1873 Official Stamps

Plate Proofs on India

\$2 green & black, blk of 4, very fine	(O68P3)	(100.00)	130.00
\$5 green & black, blk of 4, very fine	(O69P3)	(90.00)	130.00
\$10 green & black, blk of 4, very fine	(O70P3)	(95.00)	100.00
\$20 green & black, blk of 4, negligible hinge stain, very fine	(O71P3)	(75.00)	62.50
\$20 green & black, INVERTED CENTER, plate proof on card, top sheet margin with part of Pl. No. 24, very fine	(O71aP4)	(450.00)	380.00

1890-93 Regular Issue

Imperforate horizontal pairs (except #348)

1c dull blue, o.g., wrinkles, very fine	(219c)	(125.00)	125.00
2c lake, o.g., thin, very fine appearance	(219De)	(25.00)	14.00
2c, 3 pairs in carmine, dark carmine and orange (last trial color), o.g., thins, fine appearance	(220d)	(45.00)	28.00
4c dark brown, o.g., very fine	(222a)	(150.00)	125.00
5c violet brown, bottom marginal pair, l. h., fresh and very fine	(223b)	(150.00)	125.00
5c chocolate brown, disturbed o.g., tiny thins, fine	(223b)	(150.00)	120.00
5c brown, o.g., negligible thins, fine	(223b)	(150.00)	60.00
6c brown red, o.g., tiny thin, fine	(224a)	(150.00)	65.00
10c green, l. h., extremely fine	(226a)	(175.00)	67.50
15c indigo, l.h., very fine	(227a)	(275.00)	240.00

30c black, vert. pair with top margin, stamps n. h. horiz. crease in upper stamp, very fine	(228a) (500.00)	260.00
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1894 Unwatermarked**Imperforate horizontal pairs**

3c purple, o.g., very fine	(253a) (165.00)	130.00
4c dark brown, bottom margin pair, half arrow at left, o.g., extremely fine	(254a) (165.00 +)	140.00
5c chocolate, o.g., minor gum wrinkle, very fine	(255b) (165.00)	120.00
10c dark green, part o.g., tiny thin, fine	(258a) (175.00)	90.00

1895 Watermarked**Imperforate horizontal pairs**

1c blue, o.g., very fine	(264c) (125.00)	130.00
2c carmine, type III, part o.g., tiny thins, fine	(267a) (100.00)	45.00
3c purple, part o.g., right stamp small thin, fine	(268a) (175.00)	70.00
4c dark brown, o.g., very fine	(269a) (175.00)	135.00
5c chocolate, traces of o.g., tiny thin in left stamp, fine	(270b) (175.00)	80.00
6c dull brown, o.g., very fine	(271b) (175.00)	160.00
8c violet brown, part o.g., very fine	(272b) (200.00)	160.00
10c dark green, part o.g., thins, very fine appearance	(273a) (175.00)	62.50
\$1 black, type I, o.g., trace of thin in left stamp, fine to very fine	(276b) (750.00)	440.00
\$5 dark green, o.g., pinhead thin, fresh, very fine, rare	(278a) (1,350.00)	775.00

Specimen Stamps

1861 Type B, 1c to 90c, 5 diff., part o.g., perfs cut as usual, very good (63, 65, 68, 71, 72S-B) (50.00)	40.00
1861-66 Type B, 2c, 5c, 15c, 24c, compl. set, part o.g., or unused, perfs cut as usual, very good	(72-78S-B) (70.00) 52.50
1861 Type J (Numerals), 1c, 10c, 30c, 90c, o.g., perfs cut as usual, very good (63, 68, 71, 72S-J) (65.00)	80.00
1897 Type O, UNIVERSAL POSTAL CONGRESS, 3-line ovpt. 1c to 50c, 10 diff., o.g., mixed entering very good to fine. Rare (264-75S-O) (455.00)	340.00
\$1 black, type II, o.g., perfs touch at bottom, fine	(276AS-O) (150.00) 160.00
Special Delivery, 1895 10c blue, o.g., almost very fine	(E5S-O) (60.00) 130.00
Newspaper Stamps, 1895 1c to \$100, compl. set o.g., faults, mostly fine looking	(PR114-25S-O) (240.00) 160.00

1924 ESSAYS USED FOR STOCKHOLMIA DESIGNS

STOCKHOLMIA 74 is being honoured by two stamp issues, a booklet with eight stamps put on sale April 2 to September 29, and exhibition stamps on sale only at the exhibition September 21-29.

The motif for these two issues will be the same, a stylized view of central Stockholm. It was drawn by the artist Ture Tideblad for the stamp series issued for the VIIIth Congress of the Universal Postal Union held in Stockholm in 1924.

For the 1924 issue Paul Wilcke engraved some values of the approved drawing but for unknown reasons these engravings were never used. Instead, new engravings with smaller value numerals were made, and these were used for the 1924 issue. The original engravings with larger value numerals have been used for the STOCKHOLMIA 74 issue. The emblem of the exhibition and the text INTERNATIONELL FRIMARKSUTSTALLNING (International Stamp Exhibition) have been added to the original motif and placed to the right of the view of Stockholm.

The interesting set of low-value definitives issued by Canada in 1973 features seven pen and ink line drawing character sketches by David Annesley. They feature Queen Elizabeth and six former prime ministers. The intaglio printing by Canadian Bank Note Co. Ltd. is faithful to the artist's simple originals.

U.S. Stamp Designers & Engravers

Tentative List

By Kenneth Minuse

(Continued from JOURNAL No. 121, Page 45)

Date	Designer	Issue	Vignette Engraver	Letter Engraver
May 1, 1968	Edward Vebell (Modeled by Leonard E. Buckley & Robert J. Jones)	6c Support Our Youth—Elks Issue	Edward P. Archer	Robert G. Culin
May 17, 1968	Ward Brackett (Modeled by Robert J. Jones)	6c Law and Order	Joseph S. Creamer, Jr.	Kenneth C. Wiram
June 27, 1968	M. Halberstadt (Modeled by Robert J. Jones)	6c Register and Vote	Arthur W. Dintaman	Robert G. Culin
July 4, 1968	Leonard E. Buckley Robert J. Jones Howard C. Mildner (all ten designs)	6c Historic Flags Series Fort Moultrie Fort McHenry Washington's Cruisers Bennington Rhode Island First Stars and Stripes Bunker Hill Grand Union Philadelphia Light Horse First Navy Jack	Robert G. Culin William R. Burnell Kenneth C. Wiram Edward P. Archer Edward P. Archer Edward R. Felver ? Joseph S. Creamer, Jr. Joseph S. Creamer, Jr. Edward P. Archer	Howard F. Sharpless Howard F. Sharpless Howard F. Sharpless Howard F. Sharpless Howard F. Sharpless Howard F. Sharpless Howard F. Sharpless Howard F. Sharpless Howard F. Sharpless Howard F. Sharpless Howard F. Sharpless
July 30, 1968 Aug. 13, 1968	Norman Todhunter Mark English (Modeled by Edward E. Buckley)	12c Henry Ford (Prominent Americans Series) 50c Lucy Stone (Prominent Americans Series)	Edward R. Felver Edward R. Felver	William R. Burnell Robert G. Culin
Sept. 11, 1968	C. Robert Moore	6c Walt Disney	Printed by the Gravure Process	
Sept. 20, 1968	Stanley W. Galli (Modeled by Robert J. Jones)	6c Pere Marquette	Edward P. Archer	William R. Burnell

Sept. 26, 1968	Louis Macouillard	6c Daniel Boone	Kenneth C. Wiram	Joseph S. Creamer, Jr.
Oct. 1, 1968	Dean Ellis (Modeled by Leonard E. Buckley)	6c Arkansas River Navigation	Edward P. Archer	Robert G. Culin
Oct. 9, 1968	Kurt Weiner (Modeled by Robert J. Jones)	6c Leif Erikson	Edward P. Archer	Robert G. Culin
Oct. 15, 1968	Norman Todhunter	6c Cherokee Strip	Joseph S. Creamer, Jr.	Kenneth C. Wiram
Oct. 18, 1968	Howard C. Mildner and Leonard E. Buckley	6c John Trumbull	Joseph S. Creamer, Jr.	Kenneth C. Wiram
Oct. 21, 1968	Richard Clark (Modeled by Robert J. Jones)	30c John Dewey (Prominent Americans Series)	Edward P. Archer	William R. Burnell
Oct. 24, 1968	Stanley W. Galli (Modeled by Leonard E. Buckley)	6c Waterfowl Conservation	Joseph S. Creamer, Jr.	Robert G. Culin
Nov. 1, 1968	Robert J. Jones (Modeled by Leonard E. Buckley)	6c Christmas Stamp	Edward R. Felver	Howard F. Sharpless
Nov. 4, 1968	Robert J. Jones (Calligraphy by Crimilda Pontes)	6c Chief Joseph (American Indian)	Edward R. Felver	William R. Burnell
Jan. 16, 1969	All four designs (Modeled by Robert J. Jones Howard C. Mildner Leonard E. Buckley)	6c Beautification of America Beautiful Cities Beautiful Parks Beautiful Highways Beautiful Streets	Edward R. Felver Arthur W. Dintaman Joseph S. Creamer, Jr. Edward P. Archer	Howard F. Sharpless Albert Saavedra William R. Burnell Kenneth C. Wiram
Mar. 15, 1969	Robert Hallock (Modeled by Leonard E. Buckley)	6c American Legion	Joseph S. Creamer, Jr.	Kenneth C. Wiram
May 1, 1969	Robert J. Jones	6c Grandma Moses	Joseph S. Creamer, Jr.	Kenneth C. Wiram
May 5, 1969	Leonard E. Buckley	6c Apollo 8	Edward R. Felver	Robert G. Culin
May 17, 1969	Miss Bernice Kochan	6c W. C. Handy	Edward P. Archer	Kenneth C. Wiram

(To be continued)

Secretary's Report

By KENNETH MINUSE, *Secretary*

1236 Grand Concourse, Bronx, NY 10456

Members Admitted

1318	Zinman, Michael	1324	Bruyer, Nicholas J.
1319	Patterson, William	1325	Ferreri, C. John
1320	Maurer, Capt. Richard G.	1326	Crane, Kenneth F.
1321	Dodge, John A.	1327	Williams, W. A.
1322	Cox, Keeler	1328	Gahl, Norman
1323	Haller, Donald E., Jr.	1329	Bird, James C.

Applications Received

1330	Hooper, Capt. John W., P. O. Box 1961, Monterey, Calif. 93940 (No specialty) by Kenneth Minuse
1331	Conland, Henry H., 223 New Field Ave., Hartford, Conn. 06106 (Conn. Postal History) by Kenneth Minuse
1332	Silver, Dr. Herman, 7 Elmwood Road, White Plains, N. Y. 10605 (U. S. Card Proofs) by Kenneth Minuse
1333	Walter, George H., 604 Oak Haven Drive, Falls Church, Va. 22046 (U. S. Proofs & Specimen Overprints) by Kenneth Minuse
1334	Radcliffe, Col. John B., Jr., U.S.A.A. (Ret.) P. O. Box 1143, Rancho Santa Fe, Calif. 92067 (U. S. 19th Century & Proofs) by Kenneth Minuse
1335	Reide, Walter E., 1350 W. Gonzales Road, Oxnard, Calif. 93030 (U. S. 19th Century Proofs) by Kenneth Minuse
1336	Gaylord, Henry, II, 43 Dundee Road, Stamford, Conn. 06903 (U. S. & Portugal) by Kenneth Minuse
1337	Royer, Martell B., P. O. Box 2237, Hammond, Ind. 46323 (U. S. Classics, Postal History, Plate Varieties, Essays & Proofs) by Kenneth Minuse
1338	Wessels, Fred, Jr., P. O. Box 187, Savannah, Ga. 31402 (Germany & U. S.) by Kenneth Minuse
1339	Trettin, Kenneth, Box 573, Rockford, Iowa 50468 (U. S. Revenues Match & Medicine, Essays & Proofs) by Kenneth Minuse
1340	Jackson, Miss Frances H., 31 Woodland Street, Hartford, Conn. 06105 (U. S. 19th Century) by Kenneth Minuse
1341	Ward, Mrs. R. U., 830 No. Willow Ave., La Puente, Calif. 91746 (No specialty) by Kenneth Minuse
1342	Lawson, Arthur M., 707 N. W. Loop 410, Apt. 37, San Antonio, Texas 78216 (All U. S.) by Dr. H. S. Friedman
1343	Weismann, William S., 159 Broad Ave., Leonia, N. J. 07606 (U. S. Classics & Postal History) by Kenneth Minuse
1344	Laurence, Michael, OUI Magazine, 919 N. Michigan Ave., Chicago, Ill. 60611 (U. S. Classics) by Kenneth Minuse
1345	Vora, Ravindra R., 1015 Ripple Creek, Apt. 25, Houston, Texas 77027 (No specialty) by Harold Van Buswick
1346	Schreiber, Jim, 1175 Cabot, Flint, Mich. 48504 (U. S. Prior to 1861) by Kenneth Minuse
1347	Miller, Charles D., 4207 Lavonne Lane, Sacramento, Calif. 95821 (U. S. Cardboard Proofs) by Kenneth Minuse
1348	Crowe, W. T., 40 Court Street, Room 715, Boston, Mass. 02108 (Dealer, 1847-1869) by Louis Robbins
1349	Brower, Zelton, 409 East Archer, Monmouth, Ill. 61462 (U. S. Cardboard Proofs) by Dr. H. S. Friedman
1350	Higbee, Everett J., Jr., 231 Ottawa Bend, Morris, Ill. 60450 (U. S.) by Kenneth Minuse
1351	Denison, John C., Akasaka 6-19-12 Minto-Ku, Tokyo, Japan (U. S. Classics & Germany) by Kenneth Minuse
1352	Corette, Thomas, Hi Tor Apts. 6B, Haverstraw, N. Y. 10927 (2c Columbian) by Kenneth Minuse
1353	Carlson, Richard D., P. O. Box 866, Fairborn, Ohio 45324 (No specialty) by Kenneth Minuse

Change of Address

C72	Finkelburg, Falk, to Box 237, Coram, N. Y. 11727
1298	Graby, Joseph J., to P. O. Box 25842, Albuquerque, New Mexico 87125

Deceased

1046	McIntire, Walter A.	161	Serphos, Norman
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Resignation

C21 Eisele, Herman

Enumeration of Membership

Members reported in JOURNAL No. 121	341
Gains	12
Losses	3
Net membership in this JOURNAL No. 122	350
Applications pending	24
Non-member subscribers	30

The Winner's Circle

At MEMPHEX 73, Dec. 1-2, our EPS certificate for the best exhibit containing essays and proofs went to *J. C. M. Cryer* of Port Lavaca, Texas for his U. S. 1869 issue display.

Mrs. Ehrenberg Resigns as Treasurer of EPS

Ernest Wilkens Takes Over

The following announcement has been made by the Board of Directors of The Essay-Proof Society:

"Mrs. Rae D. Ehrenberg, our treasurer for the past 13 years, has resigned that office. After no amount of persuasion could change her mind, her resignation was accepted with great regret. The Board of directors wishes to express its appreciation for the fine work she has done over the years.

"Mrs. Ehrenberg will remain on the Board of Directors. On motion duly made and carried, Ernest C. Wilkens was appointed treasurer beginning Jan. 1, 1974."

Dr. Glenn Jackson, president of EPS, called Mrs. Ehrenberg a "tireless worker, always having the Society's interest at heart. She has built up a substantial surplus which also draws interest. While doing all this, she has managed to take several trips abroad, to the West Coast, and Florida. Thank you, Rae, and may you continue to travel for a long time."

Mrs. Ehrenberg is well known for her writings on U. S. official stamps, proofs, etc. and at one time had the finest collection of this material. A fellow of the Royal Philatelic Society, London, she is a past member of the Board of Governors of the Collectors Club and a member of the Honorary Council of the American Philatelic Congress.

The Essay-Proof Society is a better organization for having had Rae's services.

Thomas F. Morris, Jr.

1890 - 1974

WITH deep sorrow we record the passing on March 14, 1974 of our beloved associate of many years, Thomas Francis Morris, Jr. Because notification of his death was received late in the copy preparation segment of our publication schedule, it was impossible to compile an adequate and fitting memorial to the man and his career for this issue.

However, Mr. Morris' friends are now preparing a proper obituary and tributes for a special issue, to be either No. 123 or No. 124. For now, all we can do is express our sorrow and extend our sympathies to Mrs. Morris. There is some consolation in the circumstance that our friend was blessed with a quick and painless death, just a day after he was forced to cancel an obligation to address this Society's monthly meeting because of a general malaise.

Tom Morris has left an indelible imprint on both philately and numismatics through his preservation and study of unique essay-proof material. Together with the late Dr. Brazer, he will be remembered as a founder of our specialty. The best memorial we can raise to Tom is the vigorous continuance of this Society and the publication of research in this JOURNAL for which he labored so mightily.

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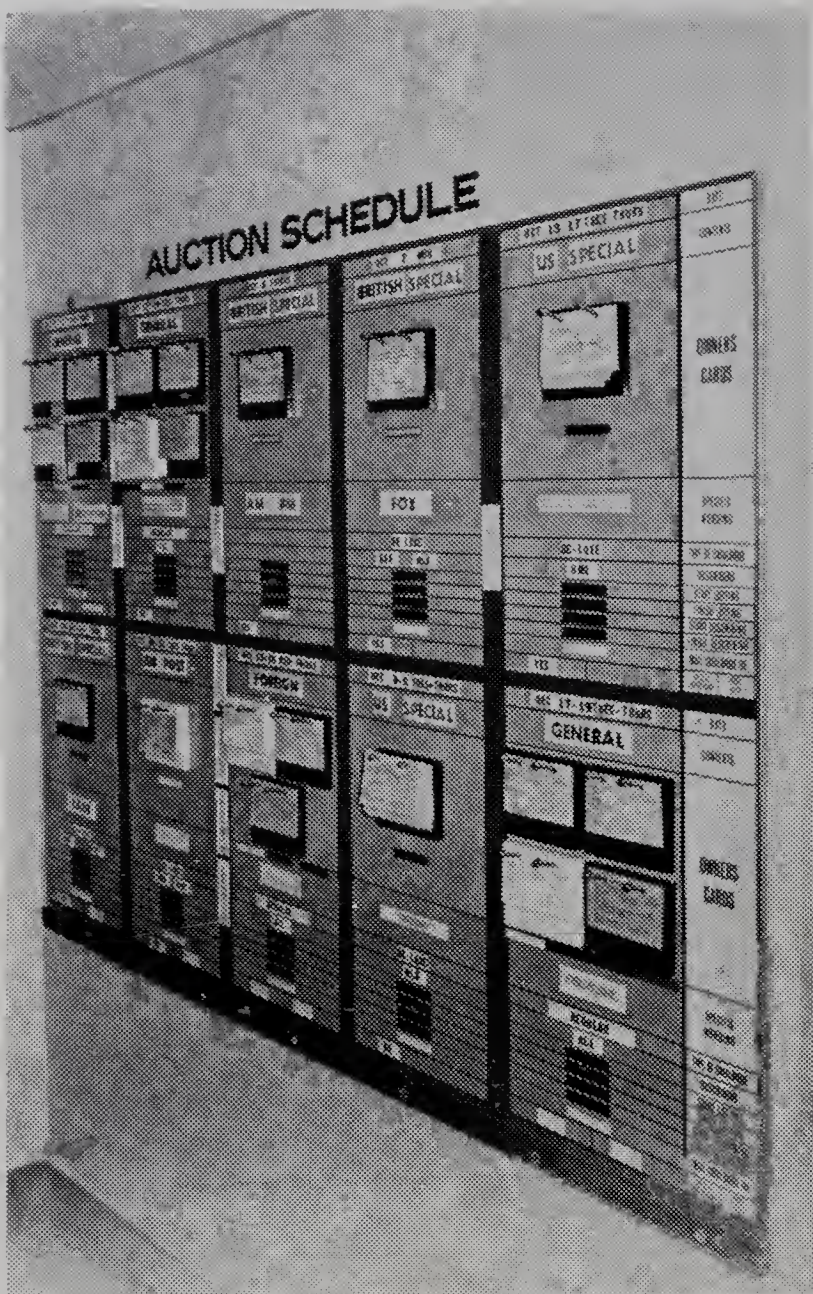
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